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MARIVAUX AND FIELDING: A COMPARATIVE ANALYSIS
OF THEIR MAJOR PROSE NARRATIVES

by



Dominique Andrew Marie Xavier Abrioux

A THESIS

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FACULTY OF GRADUATE STUDIES AND RESEARCH

The undersigned certify that they have read, and recommend to the Faculty of Graduate Studies and Research, for acceptance, a thesis entitled MARIVAUX AND FIELDING: A COMPARATIVE ANALYSIS OF THEIR MAJOR PROSE NARRATIVES submitted by Dominique Andrew Marie Xavier Abrioux in partial fulfilment of the requirements for the degree of Doctor of Philosophy.

To Marie-Louise

ABSTRACT

The reception which Marivaux's and Fielding's novels experienced in each other's country during the eighteenth century was most enthusiastic. The nature of the translations, in particular of La Vie de Marianne and of Tom Jones, the principal vehicles of their authors' reputation abroad, was not, however, conducive to the juxtaposition of the Frenchman's and the Englishman's novels, for the translators were primarily concerned with adapting the narratives to the preferences of their own reading public.

Following an examination and assessment of Marivaux's and Fielding's success and reputation in England and France respectively, our study focuses on two aspects of their narratives. Both the role of the narrator and the nature and idea of the comic reveal the complex relationship of affinity and variance which these novels share. In the first instance, Marivaux's and Fielding's narrators utilize similar devices and narratorial functions to meet different ends. Most importantly, whereas the narrators of La Vie de Marianne and Le Paysan parvenu are self-conscious for the purpose of supporting the pseudo-truth of their narratives, Fielding's narrators are self-conscious in order to underline the true-to-life nature of theirs. In this divergence can be seen the two alternatives faced by eighteenth century novelists in their attempt to establish the credibility of the novel genre. Marivaux's earlier prose narratives, in particular

Pharsamon, differ from his later ones in this regard and display an affinity to Joseph Andrews and Tom Jones. Conversely, the interpolated stories in Amelia, especially the one narrated by Mrs. Bennet, exploit the narratorial functions in a manner similar to those of La Vie de Marianne.

Our examination of the idea and nature of the comic demonstrates that if Marivaux and Fielding expressed similar views as to the theory of the Ridiculous, the emphasis in their major novels is quite different. While Fielding is more concerned with exposing affectation, Marivaux concentrates on analyzing the different forms which it assumes. This in-depth psychological leaning is absent from his Oeuvres de jeunesse, where the importance of comic exposure is closer to Fielding's manner in Joseph Andrews. Moreover, just as the narratorial functions in Amelia are used in a way which aligns this work with La Vie de Marianne, so too does the nature of the comic.

There is no doubt that Fielding had read Marivaux's novels and that he integrated certain properties of the marivaudian novel into his own concept of the comic prose epic. Comic scenes, and narratorial roles which may at first appear to have been borrowed from Marivaux's narratives, have, however, been assimilated by Fielding into his own particular system. The similarities and differences which arise from the juxtaposition of Fielding's and Marivaux's prose narratives serve, not to establish a relationship of influence, but rather to further our understanding of the respective novels.

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INTRODUCTION

Fielding's French background and the influence which it may have exercised on his plays have received specific attention from two twentieth century scholars, G.-E. Parfitt and Sidney Glenn.¹ They both concluded, that having probably learned French at Eton, Fielding perfected his knowledge of it during his formative years at Leyden (1728-1729), with the obvious result that he was able to read, translate and adapt French plays in general and Molière's plays in particular. More specifically, adaptations of Molière's Le Médecin malgré lui (The Mock Doctor) and of L'Avare (The Miser) were first performed in 1732 and 1733 respectively, while the Intrigues of a Chambermaid, initially thought to have been an adaptation of Destouches' Le Dissipateur, but in fact based upon Regnard's Le Retour imprévu, witnessed its première in 1734.

This indebtedness to the French comic theatre has, in general, been transplanted into the domain of the comic epic-poem in prose and has been considered, together with novels by Scarron, Lesage and Marivaux which are cited in Joseph Andrews, III, 1, "Matters prefatory in praise of biography," as a possible influence in the development of Fielding the novelist. Fielding, moreover, also saw a connection between one of these biographers, Marivaux, and the master of comédie de caractère, Molière, for, unlike most French authors whom he mentions but once, Marivaux's name is recalled in Tom Jones XIII,

1, during an invocation to Genius:

Come thou, that hast inspired thy Aristophanes, thy Lucian, thy Cervantes, thy Rabelais, thy Molière, thy Shakespear, thy Swift, thy Marivaux, fill my Pages with Humour; 'till Mankind learn the Good-Nature to laugh only at the Follies of others, and the Humility to grieve at their own.²

Our primary interest, given Fielding's ability to read French and the enthusiasm which he demonstrates for the literature of his predecessors and contemporaries across the Channel, is the relationship of his narrative works, the similarities and dissimilarities in technique and theme, with those of Pierre Carlet de Chamblain de Marivaux. In particular, we are concerned with comparing the chefs-d'oeuvre of these two authors, on the one hand Le Paysan parvenu and La Vie de Marianne, on the other, Joseph Andrews and Tom Jones. If the French origins of Fielding's theatre were noted by his fellow-Englishmen and recorded by David Baker in The Companion to the Playhouse (1764), the case was not as simple with regards to his novels, since, while they might upon occasion resemble the prose works of Scarron, Lesage and Marivaux, they are not, and were not intended to be, imitations of them. In fact, the only eighteenth century recorded opinion concerning the possibility of Marivaux having exercised any influence on Fielding, that of Frédéric-Melchior Grimm, suggests by its tone that such probably was not the case: "s'il est vrai que ses romans ont été les modèles des romans de Richardson et de Fielding, on peut dire que, pour la première fois, un mauvais original a fait faire des copies admirables."³ This is not to say that the names of Marivaux and Fielding were not often

linked during the eighteenth century, for novelists, critics and readers did persist in coupling the names, even though they were not attempting to prove any influence. The poet Thomas Gray, for example, as early as 1742 ended his praise for Fielding's Joseph Andrews by stating, nevertheless, that he preferred the novels of Marivaux and Crébillon: "Now as the paradisaical pleasures of the Mahometans consist in playing upon the flute and lying with Houris, be mine to read eternal new romances of Marivaux and Crebillon."⁴ From this point on, those who were familiar with the works of Marivaux and Fielding could not desist from pronouncing value judgments which aimed at asserting the superiority of the one over the other. More important than these preferences, however, are the reasons which led to the juxtaposition of the two authors, and the grounds on which they were compared.

In the first instance, it was inevitable that certain similarities in the backgrounds and literary initiations of Marivaux and Fielding should be transplanted into resemblances in their novelistic writings. On a personal level, both endured a law training which may have been a motivating factor for the humanism which they demonstrated in their work. Moreover, in spite of the high society circles in which they moved, neither Marivaux nor Fielding lost sight or touch with the lower echelons of society, and both documented their concern for these people in their novels. With the exception of the high esteem exhibited by Fielding for his classical heritage, an opinion which was not shared by Marivaux, as his alliance with the Moderns and his parodies, Le Télémaque travesti and L'Homère travesti, demonstrate,

the careers of these two authors have several elements in common. Setting aside the political writings of Fielding and the feeble attempts at poetry by both, the literary output of either writer falls into three principal categories: journalistic, dramatic and novelistic. After an inauspicious beginning, both authors decided upon a particular genre and restricted themselves to this choice for about five years. In Marivaux's case, after failing to have Le Père prudent et équitable staged, he turned to the novel, received an approbation for Les Effets surprenants de la sympathie (I & II) in 1713 and did not publish in any other genre until his collaboration with the Mercure began in 1717. Fielding, who, after the publication of his satirical poem The Masquerade, chose to practise as a dramatist, similarly passed to journalistic writings after the Theatrical Licensing Act cut his playwright career short. Both Marivaux and Fielding found the form of Steele and Addison to be too restrictive and after a few years had elapsed, they both turned, or in Marivaux's case returned, to the novel. Neither of them completely renounced his journalistic endeavours and Marivaux, moreover, coupled his occupation of novelist with that of dramatist. Of striking interest is the attention paid by both Marivaux and Fielding to parody during the formative years of their development as novelists. Both focus on particular texts and on more general forms of fiction: on the one hand, Fielding travesties Richardson's Pamela (Shamela, Joseph Andrews) and Marivaux offers burlesque renderings of Fénelon's Télémaque and La Motte's version of the Iliad (Le Télémaque travesti, L'Homère travesti); on the other hand, Marivaux, in his Pharsamon,

parodies the romances of chivalry and the romans héroïques, while Fielding's diatribe against greatness, Jonathan Wild, parodies the biography form in general and criminal biographies in particular. What links these early endeavours by Marivaux and by Fielding is not only the parodistic form which they display, but also the rough, comic matter-of-fact satire which their particular use of the form embodies.

Two other factors also help to explain why Fielding's compatriots often connected his name with that of Marivaux. If one can say of Marivaux's fortune in France that it resembled the success story of a beautiful woman, that is to say that Marivaux enjoyed "un printemps fort brillant, un automne et un hiver des plus durs et des plus tristes,"⁵ such was not the case in England. As will be demonstrated at a later point,⁶ the immediate success which his prose works experienced in England during his life-time did not abate until the turn of the century. Given such a reception, what was more normal than that his works should have been compared with those of Fielding, whose success in England has never been questioned? Of equal importance is the fact that Marivaux and Fielding were not only novelists. Their very use of parody, a process of negation for the purpose of disparaging earlier kinds of writing, was combined with positive statements indicating the direction in which they believed prose fiction should be headed. As theorists, then, they expounded both within and outside the body of their novels theories which dealt not only with the subject matter of the novel, but also with the manner in which it should be presented.

One of the first to speak of Marivaux in conjunction with Fielding was the respected literary critic, Dr. Warburton. In a note to his edition of The Works of Alexander Pope (1751) he gives credit to the French for having broken with the traditions of romance and having first developed the modern novel:

At length this great People (to whom, it must be owned every branch of Science has been infinitely indebted) hit upon the true secret, by which alone a deviation from strict fact, in the commerce of Man, could be really amusing to an improved mind, or useful to promote that improvement. And this was by a faithful and chaste copy of real LIFE AND MANNERS.

In this species of writing, Mr. De Marivaux in France, and Mr. FIELDING in England stand the foremost. And by enriching it with the best part of the Comic art, may be said to have brought it to its perfection.⁷

What is significant in this statement, and what subsequent critics of the novel latched onto, is the importance attributed by Warburton both to Marivaux's and to Fielding's portrayal of the world as they saw it and to their handling of the comic. These two points do in fact remain the key grounds for any comparison of the works of these two writers during the eighteenth and early nineteenth centuries. Francis Coventry (1752), while preferring Fielding to Marivaux because of the characterization in his novels, nevertheless agrees with the basis for comparison provided by Warburton:

I have but one objection to make to this remark, which is, that the name of Mr. De Marivaux stands foremost of the two; a superiority I can by no means allow him. Mr Marivaux is indeed a very amiable, elegant, witty and penetrating writer. The reflections he scatters up and down his Marianne are highly judicious, recherchées, and infinitely agreeable. But not to mention that he never finishes his works, which greatly disappoints his readers, I think his characters fall infinitely short of those we find in the performances of his English contemporary.⁸

Elizabeth Montagu (1760) also couples Marivaux and Fielding for reasons similar to those of Dr. Warburton, but unlike him, she places her contemporary in the prominent position:

His Name is Fielding, and his works, as I have heard the best judges say, have a true spirit of Comedy, and an exact representation of Nature, with fine moral touches. He has not indeed given lessons of pure and consummate Virtue, but he has exposed Vice and Meanness with all the powers of ridicule; and we have some other good Wits who have exerted their Talents to the Purposes you approve. Monsieur de Marivaux and some other French writers have also proceeded much upon the same Plan, with a spirit and elegance which give their works no mean rank among the Belles Lettres.⁹

By far the most penetrating handling of this question during this era, however, is that of Arthur Murphy in his "Essay on the Life and Genius of Henry Fielding Esq." (1762). Unlike Fanny Burney, who simply includes Marivaux and Fielding in a list of six novelists who have saved the genre from contempt,¹⁰ Murphy analyzes the novelistic output of Marivaux and of Fielding from the same perspective as those already mentioned, but also delves much deeper. Marivaux, he stresses, is not satisfied with reprobating the hypocrisy displayed by man, but attempts to discover the movement of this particular passion, and others. In that, he differs from Fielding, just as the Englishman's use of plot and description of manners are superior:

Fielding was far more attached to the manners than to the heart; in descriptions of the former he is admirable; in unfolding the latter he is not equal to Marivaux. In the management of his story, he piques and awakens curiosity more strongly than his rival of France; when he interests and excites our affections, he sometimes operates more by the force of situation, than by the tender pathetic of sentiment, for which the author of Marianne is remarkable.¹¹

Two critics who refer to Marivaux and to Fielding at the turn of the century should be mentioned at this time, for the silence which surrounds Marivaux's work in France following his death is not manifest in England until the second decade of the nineteenth century. The opinions of William Watson and of Anna Barbauld are consequently connected to those published during the eighteenth century and not to the renewed interest in Marivaux which followed Larroumet's Marivaux, sa vie et son oeuvre (1882). Moreover, both were concerned with re-evaluating Murphy's "Life" and, to different degrees, with disparaging Fielding to the advantage of his rival, Samuel Richardson. Against such a background, Barbauld's (1810) assertion that Joseph Andrews has more in common with Marivaux's Le Paysan parvenu than with any of Richardson's fiction,¹² is not particularly complimentary, nor is it particularly revealing, even though she approved only of Joseph Andrews insofar as Fielding's literary production was concerned. William Watson's Life of Fielding (1807) reverses Murphy's statement concerning Marivaux's superiority at analyzing the causes for human behaviour. He asserts that Fielding's ability as regards "the talent of penetrating into the inmost recesses of the heart, and laying open the most secret motions of action,"¹³ places him above Marivaux. One is led to contemplate the possibility that this biographer never read any Marivaux and mentioned him only because Murphy had done so and because he believed that it was the thing to do when speaking of Fielding. Such a possibility, while it would enhance Marivaux's fame and fortune, does not help to explain the relationship between him and Fielding.

The first serious attempt to deal in detail with the possibility of influence between Marivaux and Fielding was advanced by Gustave Larroumet. To him belongs the dual honour of having reawakened interest in the works of Marivaux and also of having reassessed the impact Marivaux's novels might have had on Fielding. Unlike his contemporaries both in France and in England, he was not satisfied with only asserting that the one must have influenced the other (Purcell, 1883; Brunetière, 1883; Prinzen, 1885; Saintsbury, 1891), nor did he simply rule out any possibility of influence by claiming that "Fielding is radically hostile to such an idealism, which in his time was manifested by the strained sentimentalism of Richardson and Marivaux,"¹⁴ or by contrasting the "sickly and sordid intrigue of the Paysan Parvenu with the healthy animalism of Joseph Andrews."¹⁵ On the contrary, Larroumet sees Marivaux's characters as being much less vulgar than Fielding's, but, in spite of this, he enumerates certain similarities in subject matter and technique of presentation which he detects. Specific situations, he argues, are reproduced unaltered by Fielding; for example, the main points in Jacob's interview with Mme de Ferval are duplicated in the conversation Tom has with Lady Bellaston, but so is the specific inability of the hero to refuse financial assistance from an elderly woman who desires him physically. Similarly, Larroumet documents parallels in numerous fight scenes from which the hero emerges, if scarred, nevertheless victorious. On a different level, Fielding burlesques the church scene in which Marianne acts the part of the coquette, but utilizes this episode to suit his own purpose, that is, the exposure of Fanny. The difference

between this use of parody and Fielding's handling of Pamela in Shamela resides in the fact that in the parodied work, the narrator, the mature Marianne, is well aware of the hypocrisy she displayed in her earlier years. Similarities in presentation noted by Larroumet involve the psychological study of man and his feelings, as well as the moralistic tone adopted by the narrator and demonstrated in the plot. Unlike Richardson's novels, however, where the instructive and moralistic elements are handled seriously, both Marivaux and Fielding convey their moralizing judgments in a comic manner:

Richardson donnait ses préceptes d'un ton sérieux, Fielding lance les siens comme des boutades, avec un gros rire, mais avec les mêmes intentions. En cela, il se rapproche de Marivaux et lui ressemble plus qu'à Richardson: distinction et bon goût à part, c'est le procédé de la Vie de Marianne, où les exemples ne s'affichent jamais, où la vertu s'efforce d'être aimable et la morale riante.¹⁶

Larroumet, it needs to be added, also attempts to understand why such resemblances are evident and why Fielding leaned heavily towards Marivaux. The reason suggested is that the social atmosphere which prevailed in England following the Restoration was such that it welcomed fiction of the kind written by Marivaux in which psychological analysis and respect for moral standards, honesty and virtue were promoted.

It was Larroumet's detection of a parallel in the treatment of Jacob's, Joseph's and Tom's relationships with mature women which struck his contemporaries and led them to acknowledge Fielding's indebtedness to Marivaux. At first, critics from three different nations observed the analogous handling of this theme in the Paysan parvenu and in Joseph Andrews (Bosdorf, 1908; Cross, 1918; Prinsen,

1925); thereafter Banerji and Bissell demonstrated that the same connection existed with Tom Jones, and Bissell also showed that the young Joseph's situation vis-à-vis his fellow-servant, Geneviève, anticipated that of Joseph before Betty, even if their handling of the predicament differed. At this time, an unfounded ground for influence is advanced. Bosdorf claims that La Vie de Marianne also influenced Joseph Andrews because the two endings are identical: the use of a strawberry mark to establish Joseph's parentage prior to the dénouement is borrowed from Marivaux's ending to La Vie de Marianne. Notwithstanding the fact that the discovery of a birthmark as a means of reintegrating the hero into society is a topos both of comic drama and of romance, and notwithstanding Cross's correction in the History of Henry Fielding where he demonstrates that the strawberry mark appears in Mme Riccoboni's Suite de Marianne, this reason for demonstrating an influence reappears in 1947:

It has been questioned whether Fielding had read Le Paysan Parvenu of Marivaux, and where a country boy fights against seduction, and where the strawberry mark, near the heroine's right eye, also makes its appearance. But it now appears that the strawberry mark was only inserted in Marivaux's novel after the publication of Joseph Andrews.¹⁷

Once again, the ignorance displayed by Willcocks in combining and confusing the Parsan parvenu and La Vie de Marianne together with her unawareness not only of Cross's statement on this subject, but also of the fact that Marivaux never completed either of his two principal novels, implies that she never read either of them but felt obliged to mention them in reference to Fielding.

The numerous occasions on which a young man is made to cope with the seductive charms and advances of older women in Marivaux's novels

as in Fielding's, has led to statements alleging influence on a more general ground, namely, the nature of the comic. It is indeed a short step from the handling of the seduction theme to Fielding's theory of the Ridiculous, based on vanity and affectation. If Goldberg has paved the way for a more detailed study of the idea of the comic in the major novels of these two authors, Hartwig has done likewise with regard to Pharsamon and Joseph Andrews. Not only do Marivaux and Fielding focus on sexual and religious hypocrisy, but they also differ from their predecessors Cervantes, Scarron and Lesage in that their primary concern in this area is the exposure of pretense, not simply the presentation of a world in which it prevails.

Of equal importance is the interest which has revolved around the role of the narrator in the novels which concern us. Following an initial study by Wayne C. Booth, "The Self-Conscious Narrator in Comic Fiction before Tristram Shandy," this topic has been analyzed by scholars such as Powers, 1962; M. Irwin, 1967; Levine, 1967; Paulson, 1967; Goldknopf, 1969; Deloffre, 1969; Haughan, 1970; Ehrenpreis, 1972 and Hartwig, 1972. In their studies, these critics consider the narrator's function as the basis for comparing and assessing influence. They have not restricted themselves to understanding the mature narrators in La Vie de Marianne and Le Paysan parvenu and to juxtaposing their role with that of the omniscient narrator in Joseph Andrews and Tom Jones, but have also examined Marivaux's own use of the omniscient narrator in Pharsamon. The idea of a progression in Marivaux's fiction to a more consistent use of the intrusive narrator which Booth suggests, must, however, be corrected. By

placing Pharsamon in a position which follows the composition of Le Paysan parvenu and the first six parts of La Vie de Marianne, Booth ignores that it was in fact one of Marivaux's first narrative works, written, though not published, by the year 1714. This does not prevent one from assessing the similar procedures demonstrated by Marivaux's and Fielding's narrators: Marivaux's double registre as opposed to Fielding's ironic distance between narrator and characters, implied author and narrator; the orientation towards the reader and the use of the narrator for a didactic, moralistic purpose by both these authors. Connected with the narrator's role are the psychological analyses of the human heart which Larroumet had stressed. One particular method of fulfilling this aim, the use of personification, has been suggested by Dudden, Irwin, Goldberg and Borinski as evidence of Marivaux's influence on Fielding. In the Paysan parvenu, the mature Jacob tells of the battle between his honneur and his cupidité when he is told that if he were to marry his master's mistress, he would be well looked after:

D'un autre côté, cet honneur plaidait sa cause dans mon âme embarrassée, pendant que ma cupidité y plaidait la sienne. A qui est-ce des deux que je donnerai gagné? disais-je; je ne savais auquel entendre.

L'honneur me disait: Tiens-toi ferme, déteste ces misérables avantages qu'on te propose; ils perdront tous leurs charmes quand tu auras épousé Geneviève. . . .

Car, par exemple, la cupidité ne répondait à tout cela qu'un mot ou deux; mais son éloquence, quoique laconique, était vigoureuse.

C'est bien à toi, paltoquet, me disait-elle, à t'arrêter à ce chimérique honneur! Ne te sied-il pas bien d'être délicat là-dessus, misérable rustre? Va, tu as raison; va te gîter à l'hôpital, ton honneur et toi, vous y aurez tous deux fort bonne grâce. . . .¹⁸

The resemblance with Joseph Andrews, in which the narrator relates the encounter between honour and pride in Lady Booby's bosom, is indeed very marked:

Love became his advocate, and whispered many things in his favour. Honour likewise endeavoured to vindicate his crime, and Pity to mitigate his punishment; on the other side, Pride and Revenge spoke as loudly against him; and thus the poor lady was tortured with perplexity, opposite¹⁹ passions distracting and tearing her mind different ways.

even if the details of Marivaux's analysis are more numerous and minute than are Fielding's.

A review of fieldingesque and marivaudian studies thus reveals that if no major effort has been dedicated to a consideration either of influence or of analogy between these two authors, the path has nevertheless been paved for an examination of these two questions. Critics, scholars and novel readers, often in asides, rarely in more detailed investigations, have been all but unanimous in disclosing thematic parallels, similarities in form and converging ideas concerning a theory of narrative in Marivaux's and Fielding's novels. These discoveries have generated either contemplations of influence or direct pronouncements of influence, but, to date, not only has no convincing, comprehensive argument been brought forward, but only in a few instances and in a limited manner has the juxtaposition served to promote a better understanding of their novels. A consensus does, however, appear to have been suggested as to the key areas on which a study, that hopes to fulfill this dual purpose, should focus: the nature of the comic and the role of the narrator.

CHAPTER I

BINARY STUDIES: TOWARDS A METHODOLOGY

No poet, no artist of any art, has his complete meaning alone. His significance, his appreciation is the appreciation of his relation to the dead poets and artists.

T.S. Eliot

Rien de plus original, rien de plus soi que de se nourrir des autres. Mais il faut les digérer. Le lion est fait du mouton assimilé.

Paul Valéry

Structuralist criticism, it seems to me, is more international, more genuinely comparative, than any other kind.

Robert Scholes

The juxtaposition of two authors on a title page inevitably raises the much debated question of the validity and meaning of influence studies. It would indeed be a positive sign if, forty-five years after the publication of Van Tieghem's La Littérature comparée and twenty-five years after Guyard's examination which bears the same heading, the outdated views expressed therein were no longer expounded. However, the superiority assigned to positivistic studies which assume that there is a direct causal link between two writers and thereupon proceed to prove their particular case by means of source hunting and travelogues, is still manifest.¹ At stake here is not only the uncritical, unexamined assumption "of a neutral fact which is supposed

to be connected as if by a string with other preceding facts,"² the exaggerated importance allotted to sources, transmission and doxology, but rather the refusal of these theoreticians to recognize that affinity or parallel studies are an integral component of the field commonly known as Comparative Literature.

If Paul Van Tieghem avoided any mention of literary affinity, Guyard, not quite as discreet, included in the first four editions of his work a preface by Jean-Marie Carré which explicitly discredited such a practice: "Il ne faut pas comparer n'importe quoi et n'importe quoi, n'importe quand et n'importe où. La littérature comparée n'est pas la comparaison littéraire. . . . Nous n'aimons pas beaucoup à nous attarder aux ressemblances et différences entre Tennyson et Musset, Dickens et Daudet, etc."³ In preparing a fifth edition of La Littérature comparée (1969), Guyard elected to replace his mentor's preface with a foreword of his own, although his opinions concerning both Carré and Comparative Literature remained unchanged. The reason for this substitution, attributed by him to the necessity of including an autobiographical preamble ("ces préludes trop autobiographiques ont dû être substituées au texte de Jean-Marie Carré"⁴), is one of caution. Aware of the increased controversy surrounding the methodology utilized by the "French School" of comparatists, Guyard chose to remove from the limelight the dogmatic, reductive manifesto which Carré had issued to define the demarcations of Comparative Literature. In so doing, moreover, he gives his approval to two recent studies, the one by Claude Pichois and André Rousseau, the other by Simon Jeune, while omitting any direct reference to the work of another contemporary, René Etiemble.

Pichois and Rousseau's work, while it does emphasize the superiority of influence studies based upon a causal relation, concedes, nevertheless, two vital points which the "American School" had stressed: firstly, the conditions of influence are not as important as is the influenced work; secondly, comparatists may interrelate works which are not linked causally but which do share a particular structure or function. From a literary standpoint, the first claim is self-explanatory. The second concession, however, still refuses to recognize the value of studies in which differences, not similarities, enhance the understanding of the given texts. The very hesitancy exhibited by the authors as they introduce their discussion of analogy is most indicative of their apprehension: "Le mot comparaison, en effet, fût-il caché derrière les termes plus nobles ou plus techniques d'analogie, similitude, concordance, simultanéité, concomitance, affinité, risque d'évoquer le spectre honni d'exercices de virtuosité intellectuelle ou stylistique, que symbolisent les trop fameux parallèles de Corneille et de Racine, ou de Racine et de Shakespeare."⁵ Similarly, Simon Jeune pursues the Van Tieghem train of thought and defines Comparative Literature as "une recherche des sources étrangères et des influences au sens large (accueil, fortune, succès, etc.)."⁶ After evoking the ghost of Jean-Marie Carré, Jeune belittles analogy studies which are not based on causal influence⁷ and considers only those which increase our understanding of the creative process as valuable. Moreover, his artificial distinction between General Literature and Comparative Literature prevents him from classifying studies of this kind.

Lest we be accused of perpetuating in vain the sometimes maligned distinction between a North American school of Comparative Literature and a French one, we would do well to consider at this point the recent study by a Swedish scholar, Göran Hermerén, which was published by Princeton University Press. If the Influence in Art and Literature is comparative in the wider sense as regards its subject matter (aesthetics, psychology, philosophy, art and literature), such is not the case in reference to its methodology. As not only its title but also the initial epigraph ("Le jeu des influences reçues ou exercées est un élément essentiel de l'histoire littéraire," Paul Van Tieghem) imply, the areas of concern are well-defined in terms of direct/indirect and positive/negative influence. A text demonstrates direct influence if its source is the prototext, indirect influence if its source is a metatext. The second category introduces another distinction depending on whether the influencing work was an attracting or repelling factor in the creation of the influenced work. The ensuing purpose of this study is thus to define the conditions for these four cases of influence as well as the different ways in which they can be measured. There is, however, one important difference between this demonstration and explanation of the role played by influence in art and literature and the theories put forward by Van Tieghem, Guyard et al. Hermerén does not claim that Comparative Literature should concern itself primarily with influence studies. Such is not the raison d'être of his work, which, although it does view influence studies as objects worthy of the comparatist's attention, nevertheless appreciates the possibilities inherent in parallel

studies, or other interrelations, where there need not be any evidence of a causal connection (direct or indirect influence).

The restraints displayed by the early French comparatists whose narrow concept of the discipline brought about a response from René Etiemble, found its counterpart in the unequivocal denunciation of influence studies advocated, during the 1950's, by American scholars such as Malone and Hassan. With them, the pendulum has swung, since they called for the removal of all causal factors which according to them inevitably, under the heading of source hunting, transmission and reception, represent nothing other than obsessive collections of facts. In their place, they insist that the domain of Comparative Literature consists solely in "examining and illuminating one text by a comparative reading of it and other texts which are written in similar and dissimilar styles, which are constructed in something of the same pattern, and which treat the same theme or legend."⁸ What was needed, and what was provided by scholars who published during the 1960's and 1970's, was a description of the discipline which would not only pave the way for comparatists to pursue both influence and parallel studies while respecting the right of others to choose for themselves, but which, more importantly yet, would reconcile and consolidate these two hitherto self-excluding areas. With this in mind, Block, Shaw, Balakian, Weisstein and others recognized the relevance of influence studies which emphasized intrinsic, not extrinsic, interrelations.

Any serious study of a particular author's work should consider how the parts were suggested to him, but such influences as may be

discovered should also provide insight into both the individuality and relationship of the literary works. Moreover, a distinction must be drawn between reception and influence, for the former refers to the sender's fame and reputation which may account for a similar source of creativity.⁹ As such, reception studies represent a preparatory measure for comparing the works of two authors. If, however, influence often provides the means for comparing, thereby for understanding and elucidating not only the particular qualities of the receiving text but also those of the emitting one, many texts which do not appear to be related by direct influence are also capable of illuminating one another. Caution is recommended by Shaw and Weisstein in dealing with comparisons of this nature, for the demarcation line between influence and non-influence is often hard to trace. Hassan, who recognized only affinity studies, was led to offer a clear-cut difference between these and influence studies:

When we say that A has influenced B, we mean that after literary or aesthetic analysis we can discern a number of significant similarities between the works of A and B. We may also mean that historical, social, and perhaps psychological analyses of the data available about A and B reveal similarities, points of contact, between the "lives" or "minds" of the two writers. So far we have established no influence; we have only documented what I shall call an affinity.¹⁰

Weisstein, more cautious, stresses the fact that this classification is not always tenable, in that "the two phenomena are not always distinct, since affinities and influences are often intertwined."¹¹ Added support for binary studies, which, for the most part intrinsic, may display either direct or indirect influence, has been supplied by the recent findings and explanations of structuralists and semioticians alike.

The idea of intertextualité, the relation of a particular text to others, is an important premise which underlies the thoughts of all structuralists and semioticians, who, in their dealings with a work's structure or with its meaning-engendering process, stress the fact that it should only be read in the perspective supplied by other texts. The first to distinguish such an approach and to discuss it at any length was the Russian Formalist Chklovski who, in Sur la théorie de la prose, emphasizes the interrelations embedded in any work of art:

L'oeuvre d'art est perçue sur le fond et au moyen de ses relations avec les autres oeuvres d'art. La forme de l'oeuvre d'art se définit par ses rapports avec les autres formes ayant existé avant elle. Les ELEMENTS DE L'OEUVRE LITTERAIRE SONT OBLIGATOIREMENT FORCES, C'EST-A-DIRE ACCUSEES, "VOCIFERES." Ce n'est pas seulement la parodie mais, d'une façon générale, toute oeuvre d'art qui se crée en parallèle et en opposition à un modèle.¹²

One can thus differentiate between two different kinds of intertextualité: on the one hand, the relationship entered upon by a text which explicitly, on a formal level, evokes another text or other texts, as is evident in parody, pastiche, travesty, imitation, montage, plagiarism, quotation, etc.; on the other hand, the reference is always implicit, in that the genetic link with tradition conditions the use of the code. Such a bifurcation parallels Hermerén's distinction between direct and indirect influence. Moreover, whether the relationship is established between a given text and its prototype, its generic tradition or universal elements of narrative, an association of realisation, transformation or transgression is revealed by distinctions and comparisons. For, as Julia Kristeva

explains, "tout texte se construit comme une mosaïque de citations et tout texte est absorption et transformation d'un autre texte."¹³

Similarly, the Soviet semiotician Juri Lotman is not satisfied with an explanation of literary meaning which only accounts for the internal relationship between signs, binary opposition (contrast) and paradigmatic pattern (equivalence), but also establishes a connection between text and code in order to demonstrate that "der Text existiert überhaupt nicht an sich, er ist unvermeidlich in einen historisch-realen oder fiktiven Kontext eingeschlossen."¹⁴ Lotman's tenet, as paraphrased in a recent study, thereby insists that:

It is possible to discuss a text in relative isolation from other texts and to establish some internal patterns of meaning in it. However, its overall effect, valency, and significance reside entirely in its relation to other texts, to systems of poetic norms, conventions and traditions, and to the reader's "horizon of expectations."¹⁵

Lotman shares this point of view with other prominent semioticians, notably Todorov, Genette and Culler. Structuralist poetics, as practised by these scholars, is concerned with identifying the salient features in a literary text, with comparing them to similar structures in other texts, poetic or not, and with assigning them a place and function within a self-regulating system.¹⁶ Such a typology of discourse is based upon intertextualité, since it is by comparing the relationship between texts, by contrasting a given text with another, and by bringing it into contact with yet another, that texts can be best differentiated and thus rendered more intelligible.

Unlike those structuralists who are primarily concerned with the narrative story components (Propp, Jolles, Brémond, Greimas, Prince

and Frye), Todorov, Genette and Culler lean towards an explanation of the literary discourse itself.¹⁷ By establishing how a story is rendered into literary discourse (basically the Russian Formalist distinction between story and plot, fable and sujet), Todorov and Genette uncover the tools which are necessary for a fruitful comparison of different works, that is, the medium whereby intertextualité can be demonstrated, and, to a certain extent, measured. To this end, they discuss at length three types of properties which regulate this transition: mode, temps and voix.¹⁸ Jonathan Culler, while pursuing the Russian Formalist ideas concerning motivation (the function of any given element in a literary text), blends Tomashevski's three categories¹⁹ with Todorov's definitions of vraisemblance.²⁰ The revitalized notion of vraisemblance which emerges from this combination, and in particular the five levels which Culler enumerates, are presented as the basis for intertextualité. Vraisemblablisation, just as motivation and naturalization, relates a text to another text or model which is, to some extent, legible: "to characterize the various levels of vraisemblance is to define the ways in which a work can be traversed by or brought into contact with other texts and thus to isolate different manifestations of this textual intersubjectivity which assimilates and naturalizes the work."²¹

From the juxtaposition of these two fields of study, Comparative Literature and Structuralist Poetics, there emerges a methodology suitable for undertaking binary studies in general and a comparison of Fielding's and Marivaux's novels in particular. In preparation for a consideration of influence and affinity, Marivaux's literary fortune in England will be traced, not only as it was manifested in

the eighteenth century, but also as evident up to the present time. For, if the eighteenth century fortunes of Marivaux in England help to explain the literary climate which prevailed when Fielding's novels first appeared, an examination of his long-term reputation at the hands of the English, and the reason inherent therein, should further enhance an understanding of his own works. While this activity has become a standard critical tool for comparing the literary output of two authors when the one is believed to have influenced the other, it has not been widely accepted as justifiable for affinity studies which are based on indirect influence or on similarities and differences where no causal connection is possible. More important, however, has been the disregard for the receiver's literary fame in the sender's country, especially when the two writers are contemporaries. The very reasons suggested for considering Marivaux's reputation in England are equally valid for an examination of Fielding's reputation in France. In this particular instance, it is of noteworthy importance that the anonymous continuator of La Vie de Marianne, Mme Riccoboni, was also the first to translate Amelia into French.

In the Introduction, we noted two prominent reasons which are advanced whenever Marivaux and Fielding are mentioned together. The one, the nature of the comic, belongs to that area of Comparative Literature which deals with themes (Stoffgeschichte) and motifs.²² The other, the role of the narrator, is a primary concern of those structuralists who are interested in narrative structure. In order to compare Marivaux and Fielding in such a way that both the question of indebtedness and a regard for their individuality can be accounted

for, these two constituents will be focussed upon. Under the first rubric, themes such as hypocrisy, seduction by older women and physical fights will be analysed both in the light of the comic motif which structures Marivaux's and Fielding's novels and in the perspective supplied by comic tradition and theory. The other area of immediate concern, the role of the narrator, is equally important for illuminating the individual works and the relationship between the authors. Fortunately, structuralist critics have provided us not only with adequate terminology, but also with a competent methodology for confronting this subject.

Having turned from binary studies in general to a specific methodology for contrasting the major works of Marivaux and of Fielding, attention should now be focussed on a detailed analysis of the latter. One must stress, moreover, that the two major grounds on which this juxtaposition of Marivaux and of Fielding is based, may only be pertinent to this particular study. An examination of analogy and/or influence in the work of other writers of prose fiction, while it should concern itself both with the theory of narratology and with Stoffgeschichte, would conceivably emphasize different themes and areas of narrative structure.

CHAPTER II

MARIVAUX IN ENGLAND

When you and Mr Chute can get the remainder of Mariane, I shall be much obliged to you for it--I am terribly impatient.

Thomas Gray

M. de Marivaux est de tous les auteurs français celui qui plaît le mieux aux Anglais.

Diderot

There is a bit of Marianne in nearly every eighteenth-century French and English novel.

James R. Foster

"Personne n'a autant d'humeur, pas même une jolie femme qui se lève avec un bouton sur le nez, qu'un auteur menacé de survivre à sa réputation, témoins Marivaux et Crébillon le fils."¹ With this attack, not only does Diderot set the stage for Le Neveu de Rameau, but he also situates the reception met by Marivaux's works in his own country. Such, however, was not the case in England, where Marivaux's novels enjoyed an unparalleled success throughout the eighteenth century. This literary fortune, as well as the reasons which led the English to become engrossed in his novels, can be perceived in the English translations of Marivaux's narratives, in the testimony of novel readers and critics and also in the English literary product of the age.

Marivaux's most successful novel in eighteenth century England, judged by the number of translations and editions of these translations, was undoubtedly La Vie de Marianne which had appeared in France between 1731 and 1742. To date, there have been four translations of this novel, but by 1765 there had already been three, which, when combined, represent at least nine editions. The first edition, presented anonymously but attributed to John Lockman, the translator of Marivaux's Pharsamon, appeared in three volumes between 1736 and 1742. The first volume, parts I-III of the original French text, was entitled The Life Of Marianne; or, the Adventures of the Countess of *** By M. de Marivaux. Translated from the French Original.² In 1741, the General Evening Post carried an advertisement for the same volume, probably a reissue, and also announced that volume two (parts IV-VI) and volume three (parts VII-XI) were in press. When they appeared, in 1741 and 1742 respectively, the original publisher, Charles Davis, was joined by Paul Vaillant and together they issued the first complete edition of La Vie de Marianne in English (July 1742), and a second revised edition, combined into two volumes, in October of the same year. At this time, there also appeared a two volume edition of the same translation in Dublin, and since the text is identical, one can surmise that it is a pirated edition of the first London Marianne, printed not for Davis and Vaillant, but for George Faulkner, W. Heatly and O. Nelson.

A second translation, The Virtuous Orphan; or, The Life of Marianne, was presented to the public in instalment form during 1742 and was collated, for what was probably the first edition of this

particular translation, into four volumes by November of that year. Printed by and for Joseph Collyer, this version is believed to be the work of his wife, a minor novelist in her own right, Mrs. Mary Mitchell Collyer. Both the most popular and the most complete rendering of La Vie de Marianne into English, this particular edition was reprinted in 1784 for Harrison & Co., re-edited into a four volume second edition for Robinson in 1743, an edition which was itself re-issued in 1747 in two volumes also for Robinson, and re-edited for a second time at least in 1765 by W.H. McBurney and M.F. Shugrue. Collyer's translation brought about a bastardized, abridged version of Marianne, The Life and Adventures of Indiana, the Virtuous Orphan, which was printed in one volume in 1746 for C. Whitefield, re-issued under the guise of a third edition in 1755 and again in a two volume set in 1965. The most recent translation, Sir Gilbert Campbell's The Hand of Destiny; or The Life of Marianne (1889) is further abridged, comprising as it does only one hundred and sixty pages. McBurney and Shugrue, who consulted it at one stage of their study, report that the only extant copy that they were able to locate has since that time disappeared.

Two of Marivaux's other fictional narratives were also translated into English shortly after their publication in France. Le Paysan parvenu (1734-1735) was the first of Marivaux's novels to be rendered into English, and its appearance in London was anything but delayed: in June of 1735, approximately six months after the first four parts had been presented to the French public, Le Paysan parvenu; or, The Fortunate Peasant. Being Memoirs of the Life of Mr. ---,

was issued for J. Brindley, C. Corbet and R. Wellington. Thirty years later, a different version of Marivaux's novel was introduced in Dublin. An adaptation of Le Paysan parvenu, The Fortunate Villager: or, Memoirs of Sir Andrew Thompson was presented in the Preface as a translation. This edition may be a reprint or a pirated edition of an earlier edition which, according to Haughan, appeared in London in 1757.³ Finally, just as La Vie de Marianne has been recently revived for the English reading public, so too has Le Paysan parvenu: The Upstart Peasant, Or, The Memoirs of Monsieur *** (1974) is a translation by Benjamin Boyce, the translator of Scarron's Le Roman comique, which follows very closely the definitive text established by Frédéric Deloffre.⁴

Pharsamon, which was composed probably in 1712 but which was not published until 1737/1738, appeared in English translation eleven years later in 1749. The absence of an extant copy of the first edition of Pharsamond: or, The New Knight Errant. Translated by Mr. Lockman, from the French of M. de Marivaux, Author of the Life of Marianne, has led to the assumption that the 1750 edition held by the British Museum is in fact the first edition. In fact, an earlier edition was reviewed anonymously in Article XXXIX of the Monthly Review, issued in 1749,⁵ thereby asserting that Lockman's translation must have first appeared in late 1749. Moreover, the two titles are not even identical, the 1750 title emphasizing that it includes "The Story of the Fair Anchoret, With that of TARMIANA and her unfortunate Daughter," two interpolated stories which, though present in Marivaux's text, must have been absent from Lockman's first edition. In a repeat

of the circumstances surrounding the publication of Lockman's translation of La Vie de Marianne, the same text of Pharsamond was published in Dublin for George Faulkner, also in 1750. The two volumes which constitute the London edition have been reprinted in a 1974 edition, thereby completing the accessibility of Marivaux's major narrative works for today's English readers.⁶

These translations of Marivaux's novels are of interest not only because they support and attest to the claim made, amongst others, by Diderot as early as 1749 that "M. de Marivaux est de tous les auteurs français celui qui plaît le plus aux Anglais,"⁷ but also because they were constantly referred to by those Englishmen who demonstrated an interest in Marivaux. In fact, some of the comparisons which were put forward concerning Marivaux and Fielding, or Marivaux and other English novelists, appear in a different focus when viewed in the light of the translations which may have initiated them. Even though the eighteenth century was not renowned for the quality of its translations, the comments directed at English renderings of Marivaux's novels are particularly disparaging. Horace Walpole stated in 1782 that he had come across "two bad conclusions of Marianne by other hands,"⁸ while Clara Reeve remarks in The Progress of Romance that La Vie de Marianne

. . . has indeed been translated into English more than once, but never so as to do justice to the Original. The first was published in 1742 it was a very poor literal translation, but yet it was read by every body with avidity; soon after another attempt was made by a still worse hand, this is called Indiana or the virtuous Orphan, in this piece of patchwork, many of the fine reflexions, the most valuable part of the work are omitted, the Story, left unfinished by the death of M. Marivaux, is finished by the same bungler, and in the most absurd manner.⁹

Between them, Walpole and Reeve have covered the three translations of Marianne which surfaced during their lifetime. The first one, referred to by Clara Reeve as "a very poor literal translation" is Lockman's which, like the first rendering of Le Paysan parvenu into English, follows the French very closely, preferring gallicisms and literal versions of French phrases and structures. Compare, for example, Marivaux's description of Mme Fécour:

Je vis donc entrer une assez grosse femme, de taille médiocre, qui portait une des plus furieuses gorges que j'aie jamais vu: femme d'ailleurs qui me parut sans façon; aimant à vue de pays le plaisir et la joie
(P.P., p. 179)

with that of the anonymous translator:

Directly I saw a pretty Woman enter the Room, of a more moderate Stature, but with one of the most furious Bosoms I had ever beheld; she seem'd otherwise a Woman without Ceremony, and at first Sight a lover of Pleasure.
(F.P., p. 232)

Equally literal, is the rendering of "Les regards amoureux d'un homme du monde n'ont rien de nouveau pour une jolie femme; elle est accoutumée à leurs expressions" (P.P., p. 15) into "The Doeux Yeux of a man of the Beau Monde have nothing of Novelty for a polite Woman; she is used to their expressions" (F.P., p. 15).

Most translators, however, preferred to compose a colloquial, non-literal version of Marivaux for their countrymen, substituting anglicized names and events for their French counterparts. In the Preface to the second volume of his Pharsamond, John Lockman explains the reasoning behind such changes:

The principal Requisites, I imagine, in the Version of a Work of Genius, is, that it be a faithful Copy, so far as the Idioms and Figures will allow, of the Original,

and itself have the Air of one: Without the latter Perfection, a Translation must be flat; nor can the Want of that Quality be duly compensated for by any Other. The same Difference may be perceived, between a good and bad Translation of a valuable Work of Wit and Humour, as in a smart Story well or ill told. For this Reason, I not only endeavour'd to avoid Gallicisms; but even gave, whenever I thought This cou'd be done with Propriety, an English termination to the Names of Persons. (Pharsamond, II, pp. 1-2)

When pushed to its extreme, as in Andrew Thompson for example, such translations attain the status of transmogrifications, as a reviewer of this work termed the end result:

This is a new Translation (or rather transmogrification), of Marivaux's Paysan Parvenu. . . . "I have ventured," says he, "to change the scene of action from Paris to London; and the names of several personages who fill the drama, which in the original, are truly French, into downright English." But our Metamorphoser seems to have overlooked the propriety of altering also the manners, character and incidents which still remain as truly French as ever.¹⁰

In fact, the translator changed not only the names of the characters, but also the scene where the action occurred: Andrew's journey from Hereford to London is motivated by the delivery of some cider to his master! The point the reviewer makes is well taken, for the subsequent actions of the hero in the capital of England, as well as those of his co-actors, are more French than English. The unbalance which results is strengthened by what Haughan has termed the vulgarity of this translation, a term which does not apply to the original.¹¹ It is indeed possible, if not probable, that critics such as Austin Dobson, who condemned the baseness and sordidness of Le Paysan parvenu as opposed to the healthy animalism depicted in Fielding's novels, based their judgments on this particular translation.

Mary Collyer's Virtuous Orphan and its abridged version Indiana have been set aside for discussion because their popularity during the eighteenth and nineteenth centuries accounts for a major aspect of Marivaux's fame in England. It was indeed upon these translations that many critics and readers based an assessment of Marivaux's skill as a novelist and his potential influence on his English counterparts. In their insistence upon supplying an ending to the unfinished French narrative, these versions resemble all of the translations of Marivaux's novels with the exception of the two literal ones. The author of Indiana, moreover, anglicized all the proper names and shortened the text as did other translators. These alterations, however, while they are important in their own right, are of particular value when they bear upon the dual changes which La Vie de Marianne has suffered at the hands of Mrs. Collyer: on the one hand, the intensified moral tone and sentimentalism, on the other, the simplification of Marianne's character, itself a result of the translator's moralistic bias.

Nowhere are the underlying changes more evident than in the Translator's preface to Volume I and in the Advertisement to Volume IV. In the latter, Mary Collyer emphasizes that, contrary to popular belief, her version of Marianne has little in common with the first English translation attributed to Lockman. To this end she informs her readers that "this translation is entirely new and vastly different from the other, that the style throughout has not any resemblances, and that the characters and reflections (especially the moral ones), have such a visible difference as is impossible to escape the notice

of the least attentive reader" (V.O., p. 250). The first sentence of the preface introduces the subject matter and emphasizes their didactic implications: "The Reading of that part of history that relates to human life and manners has been always considered by allowed judges as one of the best methods of instructing and improving the mind" (V.O., p. 3). The four page preface proceeds to stress in all but the last paragraph the value which this novel demonstrates by the instructiveness which it provides for its readers. Even the coach scene, which had aroused much controversy in France on account of the low characters and language on which it relied, is condoned by Mrs. Collyer for moralistic reasons:

There cannot be a better argument in its vindication than its containing an excellent moral, vastly extensive, and suited to a great number of individuals in all stations.

The reflections this quarrel introduces have a visible tendency to create in the mind an abhorrence of such vulgar scenes, which we are daily witnesses of in real life, and to inspire a delicacy that will make us incapable of behaving in a manner so repugnant to good sense and so contrary to all our ideas of true politeness. (V.O., p. 6)

The emphasis is thus not on the value and relevance of ordinary people in ordinary situations per se, as in Fielding's novels for example, but rather on the lessons which should be drawn from such scenes. This concern with instruction and moral edification aligns the translator more with Samuel Richardson than with Marivaux, just as the title of her translation, The Virtuous Orphan recalls Virtue Rewarded. In fact, virtue is praised four times in the preface by being juxtaposed to vice, which in itself underlines the translator's intention to "transform Marivaux's psychological comedy into an edifying didactic novel."¹²

This moral outlook, while it is stressed throughout the text, reaches its peak in the conclusion which Mrs. Collyer adds to the original. Following Valville's change of heart, his mother becomes seriously ill and is accompanied by her adopted daughter to her country residence. Upon Valville's arrival to visit his sick mother, Marianne faints, and Valville's point faible for swooning women (earlier he had fallen in love with Miss Varthon when she had fainted) brings back the love he had previously felt for Marianne. All that is left is for Marianne's heritage to be discovered, a function which is performed by the officer who had previously asked for her hand in marriage. This person, then, when presented with the clothes Marianne had worn as a child when the stagecoach she and her parents had been travelling in had been attacked, recognizes them and proceeds to disclose Marianne's aristocratic origins. Not only has Valville reformed and decided to marry Marianne prior to this disclosure and in spite of the criticism aimed at him by his friends, but the revelations concerning Marianne's true lineage are made in front of Mrs. de Fare. To the same end, Marianne makes her *début* in court and is brought face to face with the same people before whom she had appeared at the President's house. This time, however, the entire company, including Mrs. de Valville's relations, are most friendly and complimentary.

Of essential importance to this ending as well as to Mary Collyer's moral view is the character change which Marianne has undergone. The new protagonist is a very simple character who has practically lost the dual role which Marivaux assigned to her, that

of narrator and of subject. In recounting numerous episodes she fulfills only the part of scribe, allowing other characters both to relate their own stories and events witnessed by others, as well as Mrs. Collyer's maxims. The distance which separates Marivaux's mature narrator from her younger self has, moreover, all but disappeared. The basic structure which underlies the original, the relationship on the one hand between the narrant and the je narré and on the other between the narrating time and time of narration, has been replaced to all intents and purposes by the technique of presentation which characterizes the epistolary novel: with the amalgamation of the two Mariannes, the narrative act could easily be occurring immediately after the events which are being narrated. This alone demands a change in the heroine's personality, a permutation of her vanity and coquetterie, as well as of her hypocrisy. Not only are many of Marivaux's narrator's confessions of coquetterie rendered in an impersonal manner as maxims of general value, but many are also omitted. The church scene, for example, in which Marianne reveals her beautiful hand and rounded arm is abridged in such a way that the narrator's references both to her good looks and to the use she puts them to are avoided. A statement such as the following one, consequently, finds no place in Collyer's translation:

C'est que ce n'est point une nudité qu'un visage, quelque aimable qu'il soit; nos yeux ne l'entendent pas ainsi: mais une belle main commence à en devenir une; et pour fixer de certaines gens, il est bien aussi sûr de les tenter que de leur plaire. Le goût de ces gens-là, comme vous le voyez, n'est pas le plus honnête; c'est pourtant, en général, le goût le mieux servi de la part des femmes, celui à qui leur coquetterie fait le plus d'avances. (p. 63)

as are the heroine's references to her long hair and to the fact that she had to bare her foot before Valville and the surgeon. These suppressions fulfill a dual purpose, for they heighten the moral tone as well as diminish Marianne's vanity. The distance separating Marivaux's heroine from his translator's is most conspicuous when the heroine's actions and statements before a mirror are contrasted,¹³ a situation to which Marivaux pays a great deal of attention in other narratives as well. The former's pleasure and vanity are honestly expressed when she examines herself attired in M. de Climal's dress for the first time: "J'essayai mon habit le plus modestement qu'il me fut possible, devant un petit miroir ingrat qui ne me rendait que la moitié de ma figure; et ce que j'en voyais me paraissait bien piquant" (pp. 49-50) and do not correspond to the vanity attributed both to the mirror and to her admirers by Collyer's narrator: "A large glass, at which I viewed myself at my leisure from head to foot, conspired against me, and even said as many flattering things as the persons about me" (V.O., p. 503). The absence of any irony in the latter narration further differentiates this narrator from the mature Marianne in Marivaux's novel.

Marianne's reformation in Collyer's translation necessitated that suitable educators be found to guide her along the right path. If Mrs. de Valville and Mrs. Dursan are vehicles to this end, a function which also enables them to provide many more reflections of a moralistic nature than they do in the original work where their views are filtered through the mature narrator's mind, they are nevertheless less important in this regard than is the curate,

Mr. de Rosand. Responsible for the upbringing of Marianne, Marivaux's curé and his wife "étaient de très bonne famille: on disait qu'ils avaient perdu leur bien par un procès, et que lui, il était venu se réfugier dans cette cure, où elle l'avait suivi" (p. 14). These few remarks are elaborated upon by Mrs. Collyer:

Mr. de Rosand, for that was the name of my benefactor, was a gentleman of a good family and formerly enjoyed an estate which was exhausted by a tedious law-suit. However, his living brought him in a handsome subsistence, and he knew how to be contented without enjoying many of the superfluities of life. Pride and ostentation he was an utter stranger to; his generosity and the agreeable gaiety of his temper, in spite of his age, made him beloved by all who knew him; and he knew how to keep up the two characters of the accomplished gentleman and the judicious divine.

Mrs. de Rosand was a lady of good sense. . . .

(V.O., p. 11)

Together with his wife, the curate lived in the vicarage and benefited from an idyllic jardin anglais where, not only did he imbue in Marianne the benefits of virtue, but also demonstrated his own innate goodness by employing a debtor whom he had freed from prison. To this edenic setting and to these benevolent beings Collyer's Marianne recognizes an obligation: "These are the people to whom I owed my education and that virtue which has supported me under all my afflictions and has raised me from the lowest and most miserable condition to my present station" (V.O., pp. 11-12).

This statement, as does the entire translation, calls to mind Richardson's Pamela rather than Marivaux's Marianne. The sentiments expressed by the heroine, the snobbism with which she regards her former station in life, the concern expressed over her virtue, the didacticism as well as the edification which motivates the narrative,

all are present throughout the novel and are reminiscent of Richardson's first novel as is the epistolary-like method of presentation. If Marivaux did exert an influence on Richardson as all eighteenth century French critics maintained, the differences between La Vie de Marianne and Pamela as elucidated by an examination of The Virtuous Orphan, a third point of reference, are very marked.

Aurélien Digeon, in her study on Fielding, speaks of similar differences between Marivaux and Richardson as we have demonstrated to exist between La Vie de Marianne and Collyer's Virtuous Orphan:

Marianne may find herself in a similar situation [as Pamela] but is far from posing as virtuous. Her aim is success and she has no hesitation in saying so. . . . Another great difference lies in the fact that Marianne is a story told by a woman of experience, who reviews and judges her past. It is a series of memories, very critical, and not as with Richardson, a diary kept from hour to hour.¹⁴

Our analysis suggests that Collyer's translation of Marianne was itself very much influenced by Richardson's Pamela which appeared in 1740, two years before the Virtuous Orphan was published in serial format. In turn, however, Collyer's preface appears to have helped Richardson to formulate his own preface to Clarissa Harlowe, as well as its subtitle, "Comprehending the Most Important Concerns of Private Life."¹⁵ Consider, for example, the translator's preface, already cited, with Richardson's statement that his is a "History of life and manners . . . proposed to carry with them the force of an example."¹⁶ This reciprocal influence was very much responsible for the impression formed of Marivaux's La Vie de Marianne by Englishmen who read the work in Collyer's translation. The exaggerated

similarities which result from a reading of this particular translation are not all ill-founded, for La Vie de Marianne and Pamela do have certain elements in common. Both present the success story of a young girl who finds her station in life, either one which rightfully belonged to her or one which she has deserved, in spite of attempts at her virtue. If the starting point and conclusion are similar, such is not the case, however, with regard to the protagonist's character: "Autant Marianne est fine, spirituelle, rusée même, fière de sa beauté et sûre de son pouvoir . . . autant Paméla est naïve et modeste, ignorante de son charme, désarmée contre la persécution. C'est que l'une est française, l'autre anglaise."¹⁷ In a like manner, both novels are composed of letters, but the use made of this method of presentation differs with each author, as do the degrees of sentimentality and didacticism. The staggered relationship between La Vie de Marianne, Pamela and the Virtuous Orphan not only stands as a measure of Marivaux's success in eighteenth century England, nor does it merely indicate that his reputation tended to be distorted when based on this particular translation; equally important is its significance as a demonstration of the argument of Chapter I, that no literary work is created in a vacuum but depends upon other literary creations for its form, subject matter and meaning.

Fortunately, however, neither Marivaux's success nor his reputation as a novelist in England resulted solely from translations of his narratives. On the one hand, novel readers and critics were eager to voice their opinions, while on the other, English novelists of both primary and secondary importance, recorded their respect for

his works or demonstrated an interest in them by producing similar narratives.

La Vie de Marianne caught the attention of avid readers such as Thomas Gray and Horace Walpole, as their correspondence to each other and to common acquaintances amply demonstrates. In a letter to Chute and Acton, Gray includes "3 Parts of Marianne for Mr. Chute; if he has them already, how can I help it? why would he make no mention of Mad. de Thevire to one?"¹⁸ While there is some doubt as to whether this letter was written in July 1742 or July 1745,¹⁹ there can be no hesitation in claiming that Gray is referring to Parts IX-XI of the French version of Marianne: Collyer's translation recounts Miss De Terviere's story in Parts X and XI, a division which also separates Volumes III and IV, while Lockman's translation combines Parts VII-XI into Volume III. The two other translations, moreover, had not appeared by the year 1745. The nun's story must have greatly impressed Thomas Gray who would not consider that Chute could have read it without referring to it in his correspondence with him. In June of 1747 he expressed a similar eagerness in a letter to Horace Walpole, but this time it is the conclusion of Marianne's tale which intrigues him: "When you and Mr Chute can get the remainder of Mariane [sic], I shall be much obliged to you for it--I am terribly impatient."²⁰ Although there is no record of Walpole's answer to Gray on this account, he did allude to the unfinished nature of both La Vie de Marianne and Le Paysan parvenu in an exchange of letters with the Rev. William Cole. To the latter's:

I can't use my pen as I was wont, therefore have recourse to old and new books in my possession. One pleases me much, and I often re-read it, though full of Marivauxisms: it is the *Life of Marianne*. I have only eleven parts: I should be glad to know whether there are any more, for it leaves off in a very interesting part.

he responds that:

I think there are but eleven parts of *Marianne*, and that it breaks off in the *Nun's Story* which promised to be very interesting. Marivaux never finished *Marianne* nor the *Paysan Parvenu*. . . .²¹

Horace Walpole's relevance in discussing Marivaux's reception in England is interesting on two accounts, for his correspondence refers both to Marivaux the person and to the value of his novels. That Walpole should mention the man and his works to many different people attests to Marivaux's enviable reputation in eighteenth century England. An admirer of Crébillon- fils as well, Walpole had desired portraits of these two writers and, to this end, had commissioned Etienne Liotard to undertake the assignment:

I had desired Lady Mary to lay out thirty guineas for me with Liotard, and wished, if I could, to have the portraits of Crébillon and Marivaux for my cabinet. Mr Churchill wrote me word, that Liotard's price was sixteen guineas; that Marivaux was intimate with him, and would certainly sit, and that he believed that he could get Crébillon to sit too.²²

In March of 1753, Liotard delivered only the portrait of Marivaux to Strawberry Hill, Crébillon- fils having claimed that the one of him rightfully belonged to him. This representation of Marivaux did not resemble what Walpole had expected Marivaux to look like, the face being "a mixture of buffoon and villain."²³ In another reference (1761), Walpole demonstrates that he is aware of certain circumstances of a personal nature regarding Marivaux's life. Having been

asked by George Selwyn to locate a Mrs. St Jean, Walpole replies from Paris that he has found two, neither of whom could be the one wanted by Selwyn. The one, "an ancient Demoiselle St Jean who lived with Marivaux, and is above fourscore,"²⁴ is Gabrielle-Angélique Anquetin de la Chapelle de Saint-Jean, an old friend of Marivaux's with whom he not only spent the last few years of his life, but whom he also named sole beneficiary and executrice of his estate.

A great admirer of French literature in general, Walpole lamented the discredit and ignominy which was associated with Marivaux's name in France, not only after his death, but also prior to it. While recounting to Gray a visit he had made to Mme du Deffand's home during his stay in Paris, Walpole expresses his displeasure with the society which he frequents and, in particular, with their newly acquired taste for English novels at the expense of those by their own native authors: "I am as little pleased with their tastes in trifles. Crébillon is entirely out of fashion, and Marivaux a proverb; marivauder and marivaudage are established terms for being prolix and tiresome. I thought that we were fallen, but they are ten times lower."²⁵ This attitude to Marivaux's works Walpole finds particularly striking considering that the salon where his favorite authors are being ill-spoken of was one of the circles in which Marivaux moved freely during his lifetime. Walpole's contempt for Richardson's novels which spearheaded this anglomania, intensified his disappointment. In a letter to Lady Hervey, he accompanies an attack upon Richardson's tedious lamentations and deplorable moralizing with an expression of his dismay at the fact that this writer's novels have replaced those

of authors such as Marivaux in their own country:

If you think, Madam, this sally is not very favourable to the country I am going to; recollect, that all I object to them is their quitting their own agreeable style, to take up the worst of ours. Heaven knows, we are unpleasing enough. . . . What have they gained by leaving Molière, Boileau, Corneille, Racine, La Rochefoucault, Crébillon, Marivaux, Voltaire etc. No nation can be another nation. We have been clumsily copying them for these hundred years. . . .²⁶

The outright praise for Marivaux and the disapprobation for Richardson displayed by Horace Walpole could only have developed from a reading of the French author's novels in the original. As has already been observed, Collyer's translation which was then in vogue draws Marivaux's and Richardson's narratives together in such a way as to greatly reduce the differences which Walpole considered as being to the Frenchman's credit. In stressing the distance which separates the products of these two authors, Walpole was not alone. An anonymous contributor to the Gentleman's Magazine had previously drawn attention to the differences between Clarissa and La Vie de Marianne, but this time to the advantage of Richardson. While Marivaux is set apart from his countrymen by reason of the fact that he "endeavour'd to bring back his countrymen to nature. His Marianne and Paisan parvenu [sic] are paintings after life,"²⁷ he is reproached for not having cured himself sufficiently of the fashion established by writers of heroic romances and for having failed to present private and domestic scenes. The reviewer also introduced two other distinctions: on the one hand, the French novel only amuses, whereas Richardson's Clarissa instructs as well; on the other hand, Marivaux's narrations are improbable because the method of presentation demands

that the narrator possess too perfect a memory, while Richardson's narrators, in that they record the events as they occur, avoid this shortcoming. The erroneousness in almost all the comparisons need not concern us; suffice it to mention the inverisimilitude of the method of presentation in epistolary novels, a point skilfully illustrated by Fielding in Shamela.²⁸ Of immediate import, however, are three points which the review raises; in introducing Marivaux's novels for the purpose of reviewing Clarissa for its English audience, the reviewer underlines the great reception which Marivaux's novels must have received in England at their time of publication and translation; by referring to the realistic portrayal of life in La Vie de Marianne and in Le Paysan parvenu, albeit with certain reservations, he draws attention to a feature of Marivaux's work which was often the cause for linking his name with Fielding's; lastly, his reading of Marianne in French led to one important distinction between it and Richardson's Clarissa, the differing character of the heroines.

Before turning to English novelists of Marivaux's generation, it should be noted that another aspect of Marivaux's narratives also received praise from the English, notably the refinement he demonstrates in his delicate analysis of human feelings and emotions. In a letter to his son Stanford, Lord Chesterfield honours Marivaux on this account: "Voulez-vous connoître les caractères du jour, lisez les ouvrages de Crébillon le fils, et de Marivaux. Le premier est un peintre excellent; le second a beaucoup étudié et connoit bien le coeur, peut-être même un peu trop."²⁹ This over-refinement is referred to again in a later letter which touches not only on Marivaux's novels,

but also on his character which is given as representative of les beaux esprits:

Moreover les beaux esprits at Paris are commonly well-bred, which ours very frequently are not; with the former your manners will be formed; with the latter, wit must generally be compounded for at the expense of manners. Are you acquainted with Marivaux, who has certainly studied, and is well acquainted with the heart; but who refines so much upon its plis et replis and describes them so affectedly, that he often is unintelligible to his readers, and sometimes so I dare say to himself?³⁰

In this instance, Lord Chesterfield is exhorting his son to cultivate a friendship with Marivaux, if he has not done so already, for through such a relationship, he will ameliorate both himself and his reputation. Equally important, is the allusion to that quality of Marivaux's works which struck, amongst others, the philosopher Adam Smith. For him, an examination by Marivaux of the refinements and delicacies of the passions, resulted from a certain sensibility which he shared with others to the misfortunes and joys of his fellow-men:

The sense of propriety, so far from requiring us to eradicate altogether that extraordinary sensibility, which we naturally feel for the misfortunes of our nearest connections, is always much more offended by the defect, than it is ever by the excess of that sensibility. . . . The poets and romance writers, who best paint the refinements and delicacies of love and friendship, and of all other private and domestic affections, Racine and Voltaire; Richardson, Marivaux and Riccoboni; are, in such cases, much better instructors than Zeno, Chrysippus, or Epictetus.³¹

This emphasis on the refinement and analyses of feelings was also one of the characteristics of Marivaux's fiction which impressed Clara Reeve and which her spokesman in The Progress of Romance, Euphrasia, mentions to her questioners in answer to a question concerning her impressions of modern French novels:

The works of Marivaux are of capital merit, they are pictures of real life and manners, and they have the advantage of highly polished language and sentiments; the Paysan Parvenue [sic] is somewhat exceptionable, his French morality is not suitable to an old English palate, but his Marianne has no such abatement, "she needs no foil, but shines by her own light."³²

This record of Marivaux's novels, which also emphasizes both the realistic depiction of life and the psychological depth of the analyses, ensured that Marivaux's excellent reputation in England should last until the turn of the century, as did James Beattie's references to his novels in "On Fable and Romance."³³ Once again, Marivaux's novels are recommended for the natural method by which the customs and manners of the age are demonstrated. Moreover, cited as an example of the second kind of New Romance, the Comic, La Vie de Marianne and Le Paysan parvenu are also commended for the wit and humour which their author demonstrates. Comedy and realism, it will be remembered, were also two of the primary grounds for drawing analogies between Fielding and Marivaux, and it comes as no surprise that Beattie also presents Fielding's novels as examples of Comic Romances. He does, however, differentiate them from Marivaux's, by labelling them poetic as opposed to historic, a distinction based entirely on the narrative stance adopted by the narrator.

Major English novelists who recognized the merit of Marivaux's works include, Fielding and Richardson apart, Lawrence Sterne and Oliver Goldsmith. Both Sterne and Goldsmith depended upon numerous borrowings from various authors and their oeuvre would in fact be non-existent without them. There is, however, a difference between the use made by these two authors of their sources, for while Sterne

blended them into his own work and demonstrated great originality, Goldsmith preferred to transpose entire pages from other works, that is to plagiarize. If the latter was eager to conceal the source of his inspiration and only referred to Marivaux once by including him in an appended manner to a catalogue of names by whom "the character of the present age is tolerably supported,"³⁴ Lawrence Sterne did not hide his praise for this French novelist and considered his work to be worthy of detailed study:

When in a confidential mood one day on a visit to Stillington Hall, Sterne told his friends there, as John Croft remembered it, what books he read and studied most. He placed first the *Moyen de Parvenir* of Béroalde de Verville, and added Montaigne, Rabelais, Marivaux, and Dr. Joseph Hall.³⁵

Wayne C. Booth, in an explorative article, has drawn attention to the influence which Marivaux exerted on the direction of English fiction in general and on Sterne's brand of comic novel in particular. "He is important to Sterne and to other novelists because of his experiments with sentiment and with the combination of sentiment and ridicule. He is important for his pre-Richardsonian explorations of psychological detail . . . but it is in his realization of the potentialities of the intruding narrator that he is perhaps most important."³⁶ In fact, all the narrative tricks used by Tristram are prepared for by Marivaux's narrators of Pharsamon and La Vie de Marianne. The combination of the former's facetious narrator and of the narrative situation in La Vie de Marianne where the authoress is composing her book and commenting on it at the same time, thereby presenting herself as a case study of the author at work, results,

when pushed to an extreme in a single narrative, in such a work as Tristram Shandy. The primary difference, as well as Sterne's point of culmination, is that, whereas in Marivaux's fiction the narrator is always subordinated to the story and interpolates for the purpose of facilitating both the narration and the understanding of the story, such is not the case in Tristram Shandy where such intrusions are often an end in themselves.

Goldsmith's career is marked from beginning to end by a pronounced dependence on French literature in general and on Marivaux's work in particular. Originally employed by Griffiths as a reviewer of French and English books, as well as a translator, Goldsmith subsequently demonstrated his reliance on French authors either by outright plagiarism, or by subtle borrowings which he sometimes reworked into presentations of his own. While his knowledge of Marivaux's work and his indebtedness to him is most evident in his journalistic writings³⁷ (The Bee, The Citizen of the World or Chinese Letters and Essays), these are less interesting than is his reworking of Le Jeu de l'amour et du hasard. She Stoops to Conquer is noteworthy on account of the concern it demonstrates over Marivaux's idea of the comic and the specific impact this idea had on an eighteenth century English dramatist. In spite of one principal difference, the fact that Marivaux's quadruple disguise leads to a contrast between two different kinds of love, whereas Goldsmith juxtaposes two love intrigues, the one hampered by inner obstacles, the other by exterior ones, there results in both cases a comedy in which the comic is based on the incongruities which arise when characters wear masks.

The action of She Stoops to Conquer revolves around two deceits: in the first instance, Tony tricks Marlow into believing that Hardcastle's house is an inn; thereafter, Kate allows him to remain duped by donning a social mask and pretending to be a barmaid. The initial trick is prepared for in the first scene when Mrs. Hardcastle complains that "here we live in an old rumbling mansion, that looks for all the world like an inn."³⁸ The jest to which Marlow falls victim is reinforced by the opening scene in Act II in which Hardcastle is seen informing his servants as to how to receive guests. Similarly, Marlow's mistaking Kate for a barmaid and her ability to keep up this illusion is well prepared for: in Act I, Hardcastle tells his daughter that during the day she can wear what she pleases, but in the evening she must appear in a plain dress, covered by an apron.

The trick instigated by Tony gives way, initially, to a fourberie gratuite: the comic which arises from Marlow's conversation with Hardcastle in which he mistakes him for an innkeeper, has no effect on the principal plot. Hardcastle's impression of his future son-in-law does not bear directly on Kate's decision to deceive Marlow. Dissatisfied with her unmasked encounter with him, Kate decides to prolong her disguise for two reasons: on the one hand, she wants to become acquainted with the low side of Marlow's character, for that is what pleases her the most; on the other hand, she wants to make him fall in love with her. Unlike Marivaux's Silvia, Kate does not hide behind a mask so that she can observe her future husband. On the contrary, she has already decided that she wants to marry him and realizes that in order to do so she will have to act. By the time of

her second masked encounter, however, her attitude towards him has changed. She begins to love him because of the feelings he has for her and also because he is entertaining the thought of marrying her in spite of their different social status. At this point her motivation for keeping on her disguise coincides with Silvia's and she hides behind her social mask for the sole purpose of putting her lover to the test.

As in the case of Marivaux's Le Jeu, the comic derives mainly from the misunderstanding which results from social disguise. Even the mistaking of a mansion for an inn can be considered as a social mask, for an incongruity exists between what it represents in the eyes of Marlow and what it really is. Goldsmith's drama is however, inferior in at least one regard to the one on which it is based, for it fails, indeed does not even attempt, to capture the psychological depth of Marivaux's play. Intent as he probably was on concealing his source, Goldsmith reworked the plot into an English framework and, in the process, greatly reduced the psychological intricacies which were manifest in the original. The motive underlying the donning of masks is most important in Marivaux's play, for their use by Silvia and Dorante reveals that social disguises are aimed at penetrating the psychological masks customarily worn by people. With Goldsmith, however, while this does become the reason for Kate's prolonged use of a mask, it neither motivates the original disguise of the Hardcastle home as an inn, nor Kate's first inclination to seduce Marlow by capitalizing on his error. In this, Goldsmith's use of masks for comic purposes remains on the level portrayed by

Arlequin and Lisette in Le Jeu, for these characters do not don masks with the intention of arriving at the truth. If they assume disguises at the request of their respective mistress and master, they are also quick to attempt to gain material advantages from this situation. In spite of the inferiority which results from this restricted use of masks, She Stoops to Conquer does indicate an interest in Marivaux's idea of the comic, which, it will be demonstrated, is equally evident in his two main novelistic ventures, La Vie de Marianne and Le Paysan parvenu.

Traces of Marivaux's writings and recognition of his reception by writers become more and more blurred and less and less frequent as the eighteenth century progresses. An exception, in this regard, is Fanny Burney, who not only wrote a novel along similar lines to La Vie de Marianne, but also demonstrated her regard for the French author. When visited by Mr. Seaton one day, she is reported to have had in her hands a copy of La Vie de Marianne, a situation which was well received by her visitor:

"And what are you studying here?" said he, "O ho, 'Marianne!' And did you ever read 'Le Paysan Parvenu?' They are the two best novels that ever were wrote, for they are pictures of nature, and therefore excell your Clarissas and Grandisons far away. Now, Sir Charles Grandison is all perfection, and consequently, the last character we find in real life. In truth there's no such thing."³⁹

While it is not Burney herself who is speaking, once again Marianne and Marivaux's other characters are being juxtaposed to Richardson's. This time, however, the former are assigned a certain superiority on account of their life-like portrayal.

In general, one can claim that Marianne supplied minor English novelists with the theme of the orphan who attempts to lead a virtuous life and assume her true position in society in spite of numerous attacks on her virtue.⁴⁰ This is the situation that heroines in The History of Charlotte Summers, The Female Foundling, translated from the French, The History of Betty Barnes, Henrietta and The History of Ophelia find themselves in. In variations on the theme, the heroine can also be an illegitimate child, as in Emily; or, the History of a Natural Daughter, or, she can experience an incestuous love for a brother, as in The History of Miss Indiana Danby. Marivaux's Le Paysan parvenu may also have been blended with Marianne for the intention of providing a male virtuous orphan, as presented in Dr. John Moore's Edward and in Sophia Lee's The Life of a Lover.

Caution must nevertheless be advised lest Marivaux's influence in this area be exaggerated. In the first place, the sentimental vogue both in the drama and prose fiction of the epoch encouraged this modernized Cinderella theme to flourish, and while Marivaux relied heavily upon sentiment in his narrations, he was neither alone in his dependence upon it, nor was he the most heavy user of it. This leads directly to a second point, namely, that the success enjoyed by other novelists, be they English such as Richardson and Fielding or French as in the case of Prévost, often led minor writers to combine elements from several of these authors' novels. If the attribution of a general influence to Marivaux upon minor English novelists requires little justification, it does, however, appear pointless to search for their exact thematic indebtedness to him. To separate the marivaudian

influence from, for example, Prévost's in The History of Miss Indiana Danby is, if not impossible, at least of debatable value. Similarly, one can acknowledge that the triangle in La Vie de Marianne (Marianne, Valville and Climal) foreshadows the heroine, hero, villain relationship of Gothic romance, as does the use of convents for imprisonment, without belabouring the point. Once again, such examples emphasize not only the reception Marivaux's novels enjoyed in England, but also the intertextualité which underlies the creative process. One would do better, in the case of Marivaux, to affirm his success in England especially during the eighteenth century, and to compare his novels with those of a novelist who had a definite effect on the development of the genre. Such a case in point, are the narrative works of Henry Fielding.

CHAPTER III

FIELDING IN FRANCE

Je ne crains pas d'assurer que
l'Angleterre n'a encore rien pro-
duit d'aussi parfait en ce genre
[Joseph Andrews]
Desfontaines

Pour moi, le premier roman du
monde, c'est Tom-Jones.
La Harpe

Avez-vous lu Tom Jones de
Fielding. . . . Ce roman est aux
autres ce que l'Illiade est aux
poèmes épiques.
Stendhal

Fielding's reputation in contemporary France has generally been considered as modest. When compared to the impression other English novelists of his day left on this same reading public, Henry Fielding's impact has consistently been deemed as inferior. Two reasons are repeatedly offered in an attempt to find an explanation for this state of affairs: on the one hand, Fielding, it is claimed, was less fortunate than Richardson, for example, in the calibre of his translations; on the other hand, the low realism which he portrays in his novels is judged as having been offensive to the refined taste of the French. Such, however, was not the case, and, as Rolf-Jürgen Orf has recently demonstrated,¹ Fielding's subordination in this regard to Richardson, Sterne and Smollett is a contention which is at best tenuous. In fact,

Fielding's novels, and in particular Tom Jones, met with great success in eighteenth century France and while the translators often omitted passages and altered others in order that they might better suit the originals to the taste of the French, it was these translations, not the English originals, which served as the basis for translations into other languages. Moreover, the life of Fielding's narratives in France far surpassed that of his chief rival, Richardson, for the former continued to be translated into French throughout the nineteenth century. In juxtaposing Fielding's success on the continent to that of Richardson, F. Dickson has shown that if Richardson was slightly more popular during the eighteenth century, such was not the case thereafter.² Notwithstanding this, Fielding's fame at home has never been questioned, yet Dickson's findings reveal that our author was more popular abroad than at home during the fifty years that followed the first publications of his novels: Joseph Andrews witnessed twenty editions on the continent during this period, as opposed to nineteen in Great Britain and Ireland; continental editions of Tom Jones similarly outnumbered domestic ones forty-five to thirty-six, as was also the case for Amelia, by the count of fifteen to nine.

Within the scope of this study, it will suffice to explore the impact which Fielding's novels created on his French reading public. Of greater importance for us than a comparison of his popularity with that of his fellow-countrymen, are the nature of his success, the reasons for it, as well as the grounds on which his works were viewed negatively by some, and said to have been misunderstood by others. For, just as Fielding's reception was not exclusively favourable in

his own country, so too did his French readers voice certain reservations. The misunderstandings concerning the nature of his work and the myth which surrounded his personal life, however, resulted neither from his novels nor from their translations, but rather from the exploitation of his name as evidenced in dramatic adaptations of Tom Jones and dramatic renderings of his life. This in itself, as do the many forgeries and novels falsely attributed to his name, demonstrates the reception his works met with in France and prepares for the esteem with which Fielding was to be viewed by subsequent French novelists.

The first of Henry Fielding's novels to appear in French, Joseph Andrews, surfaced in 1743, the year following its first English publication. Les Aventures de Joseph Andrews et du ministre Abraham Adams was attributed in the title page to a Dame Angloise, who turned out to be l'abbé Desfontaines. Similarly, the place of publication, London, and the bookseller for whom it was printed, A. Millar, are fictitious, since the novel was printed in Paris and probably for none other than Desfontaines himself.³ The reason for the abbé's anonymity is not difficult to surmise, given the fact that until this time he had been the only person to have reviewed the original, to have lavished it with praise and to have assigned considerable attributes to any would-be translator:

C'est un Roman judicieux, moral, plein de sel & d'agrémens, sans la moindre tache de libertinage d'esprit ou de coeur, qui fait aimer la vertu & intéresse infiniment. Les noeuds & les épisodes en sont charmans. Le dénouement apprêté dès le commencement ne s'apperçoit qu'au dernier chapitre, & ne peut se deviner; en sorte que jusque-là le lecteur incertain ne sçait quelle sera l'issuë de l'ingenieux Imbroglia. Du reste, rien de si simple que l'invention. Le stile en est partout

comique. . . . Si cet excellent Ouvrage doit paroître en françois, comme il y a de l'apparence, le Public doit souhaiter que ce service ne lui soit pas rendu par quelque ignorant Refugeié, qui le défigureroit, comme ont fait jusqu'ici la plûpart des Traducteurs des Livres Anglois.⁴

Throughout the Lettre de la Dame Anglaise which follows the author's original preface Fielding's novel is praised in identical terms. Moreover, this letter attempts to bridge the gap between what the English understood by ouvrage d'esprit and what the French associated with the term. Desfontaines stressed that Fielding's concern with low realism, as well as the particular depiction of his characters, were appreciated in England because they were drawn from nature. This in itself was not sufficient to arouse great interest in Joseph Andrews in France; this particular translation had three editions within the span of seven years, and a further three were brought about before the turn of the century by a renewed interest in Fielding following the appearance of Tom Jones.⁵ Desfontaines' version of Joseph Andrews was also revived by Gilbert Sigaux and re-issued in a 1947 modernized edition. Other French renderings of this work are few and far between: the one, a translation by M. Lunier appeared in 1807; the other, another modern version, was undertaken by Suzanne Netillard and Paul Vigroux in 1955. For a fuller account of Fielding's success in terms of translations of his work into French, one must turn to Tom Jones, for the history of Fielding's reception in France is primarily related to the success which this novel experienced in that country.

Fielding's masterpiece, Tom Jones, appeared in a French translation a year after its original publication in London. L'Histoire de Tom Jones, ou l'enfant trouvé was the work of P.-A. de La Place and

although his translation is usually said to have been perfidious, it was almost solely responsible for the diffusion of Fielding's novel on the continent. Not only was L'Histoire de Tom Jones second only to Richardson's Paméla with regard to the number of copies located in private French libraries during the thirty years which followed its publication,⁶ but this particular version had been issued a minimum of twenty-two times by the turn of the century, prefaced from 1767 on by a biographical sketch on Fielding. La Place's translation in fact remained fairly faithful to the English original and departed from Fielding's text primarily in its exclusion of the prefatory chapters to the individual books, as well as in its reduction in the frequency with which the narrator interrupts his narrative. In a letter addressed to Henry Fielding which precedes the novel, La Place justifies his truncations:

Si M. Fielding, ai-je dit, avoit écrit pour les François il eût probablement supprimé un grand nombre de passages très-excellens en eux-mêmes, mais qui leur paroîtroient déplacés. Une fois échauffés par l'intérêt résultant d'une intrigue pathétique & adroitement tissée, ils supportent impatiemment toute espèce de digressions, de Dissertations, ou de Traités de morale, & regardent ces ornemens, quelque beaux qu'ils soient, comme autant d'obstacles au plaisir dont ils sont empressés de jouir. J'ai fait ce que l'auteur eût fait lui-même.⁷

La Place's reasoning is confirmed by the anonymous reviewer of his translation who, in the March 1750 issue of the Mercure de France, commended the translator for his omissions, and requested that he pursue this path still further: "M. de la Place a considérablement abrégé ce Roman, qui dans la langue originale compose six volumes. S'il suit notre conseil, il fera encore quelques retranchemens,

lorsqu'on donnera une seconde édition de la Traduction."⁸ The minor changes which were introduced for reasons of bienséance were fewer and less striking than those made by Desfontaines in his rendering of Joseph Andrews, and did nothing to prevent the charges of immodesty and vulgarity which Richardson and his followers both at home and in France directed at Tom Jones.

Animosity between Richardson and Fielding on the one hand, and their devotees on the other, probably led to the misunderstanding concerning the suppression of La Place's translation in Paris. What was in fact a legal issue, was turned by Richardson and his friends into a moral one. In a letter to Defreval, the English author asks his correspondent if it is indeed true that French authorities "had virtue enough to refuse a license for such a profligate performance,"⁹ but had to be satisfied with the following answer: "I am sorry to say it, but you do my countrymen more honour than they truly deserve, in surmising that they had virtue enough to refuse a license to Tom Jones. I think it a profligate performance upon your pronouncing it such, for I have not read the piece. . . ."¹⁰ What had actually occurred, as Aurélien Digeon later clarified,¹¹ was that Jacques Rollin had published and sold La Place's version under a foreign frontispiece (Londres: J. Nourse) without acquiring the necessary privilege from the official censor. At a later date, the volume of his sales having led Rollin to request permission to print the same work which he had previously distributed illegally, his transgression was discovered. The punishment, a five hundred pound fine for Rollin and, more importantly, the seizure of all copies of La Place's translation as well as a temporary

suppression of the printing of this work, was misconstrued by Richardson and his followers and continues to be assigned to moral grounds to this day.¹²

So great was the success of La Place's translation that the eighteenth century witnessed only one more version of Fielding's novel, a translation by Davaux which appeared in 1796/1797, in four volumes, and which was reprinted in 1798. The principal aim of this translation was to present not only Tom Jones to the French audience, but also what the translator believed to be Fielding's spokesman: to this end, the text reintroduces the narratorial interventions and introductory chapters. This delayed introduction of Fielding's intrusive narrator to the French readers, who were obliged to rely upon translations, accounts for the tardy appearance of this point of comparison by those people who juxtaposed Fielding's works to Marivaux's narratives. In fact, Stendhal was the first to allude to this aspect of Henry Fielding's novels in France: "Jusqu'à quel point doit aller le ton de familiarité de l'auteur qui raconte le roman? L'extrême familiarité de Walter Scott et de Fielding prépare bien à le suivre dans ses moments d'enthousiasme? Le ton du Rouge n'est-il pas trop romain?"¹³

The all-inclusiveness demonstrated by Davaux was also the standpoint adopted by subsequent translators, of whom there were five in the nineteenth century, which in itself attests to the continued success enjoyed by Fielding's novels in France. The Chéron translation, which first appeared in 1804 and was re-issued in 1820, is considered by some as the most exact rendering of Tom Jones in French, for the tone of Fielding's narrator is rendered in the French, a point which Davaux

had not been able to do by reason of his preference for a free translation.

Another version of Tom Jones, an anonymous translation by E.T. was included in the Collection des meilleurs romans français et étrangers (1828), while a more popular translation by the Comte de la Bedoyère appeared in 1833 and was re-issued several times, most recently in 1964. Sir Walter Scott's biographical essay on Henry Fielding was included in De Wailly's 1841 translation, but originally appeared in Defauconpret's version. This is the other translation which today's critics accept as being the best French rendering of Tom Jones produced by the eighteenth and nineteenth centuries, although one notable dissenter is André Gide, who refrained from completing his preface after familiarizing himself with Defauconpret's text. The notes which he had however prepared, were nevertheless included in the fifth edition of this translation in 1938. They are again absent from the two latest editions of this text, printed in 1948 and 1953. The only new translation to have appeared since De Wailly's forgotten work of 1841 has come from the pen of Francis Ledoux and its publication by Gallimard in 1964 will undoubtedly do much to familiarize French readers with Fielding's masterpiece.

While Amelia attracted the attention of several literary critics, its success was very modest when compared to that encountered by Fielding's main prose work in France. Translated ten years after its publication in England, Amélie, roman de Fielding suffered much at the hands of its translator Mme Riccoboni, who had previously supplied an anonymous continuation to Marivaux's La Vie de Marianne. This three

volume, condensed and most free translation was reprinted five times during the eighteenth century and gave rise to a rival version by Ph. de Puisieux who reproached his predecessor for having concealed Fielding's novel inside a French wrap. Amélie, histoire angloise, traduite fidèlement de l'anglais de M. Fielding is indeed a very literal translation as the title implies and its fidelity to the English text was a motivating factor in its being reprinted twice prior to the end of the century. This adherence to Fielding's Amelia appealed to Fréron, who in his Année littéraire for 1762 demonstrated his accord by citing from de Puisieux's Avertissement:

M. Fielding a divisé son ouvrage en douze Livres, & les Livres en Chapitres; ce sont autant de repos naturels où le lecteur peut reprendre haleine, & se retrouver aisément sans perdre le fil de la lecture. Au contraire, Mme Riccoboni a oté toutes ces divisions. . . . Elle a changé jusqu'aux noms de beaucoup de personnages les plus intéressans du livre. . . . Si ce livre plaît au Public dans son entier tel que je le lui présente & que M. Fielding a cru devoir le publier, mon objet est rempli; en tout cas, il aura deux Amélies, l'une Française, & l'autre dans le goût Anglois.¹⁴

Not only do both the reviewer and the translator indicate their familiarity with Fielding's earlier fiction, but they also attest to a change in the desires of the reading public. In the preceding century, Segrais, Du Plaisir and other theoreticians of the novel had introduced a new dimension into the vraisemblable by suggesting that all proper names in French fiction should be given a French form. This, they stressed, had been successfully practiced by Spanish nouvelle writers. De Puisieux, however, demonstrates a reversal not only in the preferences of some readers, but also in what constitutes the vraisemblable. This reversal can be traced both to the anglomania which

enveloped France at this time and to the trend which slowly demanded that translations change from free adaptations to literal renderings of the original. A compromise between loose and close translations was not reached in Amelia's case until Pierre Daix and Anne Villelaur presented their free, yet faithful, translation in 1955.

It is necessary to recall the total view of our study at this time and to confront a troublesome phenomenon: only one translator of Fielding's works has alluded to Marivaux in the numerous prefaces, advertisements and introductions which precede the texts. De La Place, in an Essai recalls the realism of Marivaux and of Fielding which, together with a reliance upon the comic muse, had struck his English contemporaries:

De là cette vérité uniforme, & cependant très variée, de sentimens & de façon d'agir, qui, jointe aux autres excellentes qualités de l'auteur, le distinguent si bien dans son Tom Jones, & ont fait dire au plus savant & au plus poli des Critiques Anglois, que M. de Marivaux en France, & M. de Fielding en Angleterre, étoient au premier rang de ceux dont la plume avait su tracer la vraie & honnête copie de la vie & les moeurs humains, & qui, par la vérité de leur comique, peuvent être cités comme les plus parfaits modeles dans ce genre.¹⁵

As an examination of the translations revealed, it is not surprising that the obtrusive narrators in Marivaux's and Fielding's fiction were not juxtaposed during the eighteenth century and early nineteenth century. This was essentially precluded by the truncated French versions of Tom Jones and Joseph Andrews which excluded many, if not all, of the narratorial interpellations. However, it is unexpected that someone who was as well acquainted with Marivaux's work as Mme Riccoboni and who also translated one of Fielding's novels, should not have

approached Amelia with La Vie de Marianne in mind. The search for a reason for the general omission of Marivaux's name in discussions of translations of Fielding's works directs our attention to the dismal reception Marivaux received in his own country. In spite of a reasonably favourable reception upon its publication, La Vie de Marianne was consistently being criticized in a negative manner on three accounts: the style, the digressions and the low realism. Although such people as the Marquis d'Argens, Voltaire and l'abbé Granet readily voiced their disapproval, one name constantly appears in this context, that of l'abbé Desfontaines. Of Marivaux's style, he has this to say: "Il est étonnant qu'après le dégoût que le Public a marqué pour cette façon d'écrire très-ridicule . . . on y revienne encore. Heureusement l'exemple n'est pas contagieux."¹⁶ The coach scene outside Mme Dutour's house also disturbed this critic, as did the numerous moralizing digressions:

On retrouve à peu près le style & le goût du Spectateur français et de L'Indigent Philosophe dans les réflexions qui y sont fréquentes et longues. Marianne a bien de l'esprit, mais elle a du babil et du jargon; elle conte bien, mais elle moralise trop . . . c'est pourtant une vraie Discoureuse, qui, au lieu de se contenter de bien peindre et de narrer avec une vivacité expressive (ce qui est son talent), s'interrompt elle-même fréquemment pour se jeter sans nécessité dans des raisonnements abstraits, dont le Lecteur la dispenserait volontiers, et qui la font passer quelquefois pour une précieuse.¹⁷

It is not to be expected that the author of such pronouncements concerning Marivaux would introduce him into the company of a Fielding whom, as we have seen, he revered. Moreover, considering that Desfontaines deleted all Fielding's intrusions and that he was the only eighteenth century translator of this novel, it is noteworthy that the reading

public which depended upon this translation in order to acquaint themselves with Joseph Andrews, were faced with a diluted text which had been strained by Desfontaines' stringent notions of novelistic theory.

With the exception of M. de la Place who made a passing reference to Marivaux and Fielding, all translators followed in Desfontaine's footsteps. This can be explained by the general absence of interest in Marivaux's fiction following his death, for his novels were seldom spoken of in French literary circles after this time. The failure to couple the names of Marivaux and Fielding is less understandable in the introductions to recent editions of Fielding's works in French translation, given the resurgence of interest in Marivaux's literary product. Critical introductions such as Gilbert Sigaux's prefer to trace the impact of Fielding's fiction on more recent novelists:

"jamais tragique: la tragédie n'est pas la vérité du roman qui, avec Tom Jones, commence. Tom Jones est le premier roman non tragique, le premier roman de la vérité entière. Dans ce sens, c'est un des primitifs du roman moderne, des romans de la vérité entière que seront ceux de Stendhal, de Balzac et plus tard de Proust."¹⁸ Unlike Gide, Fielding had read La Vie de Marianne and that which Gide finds so striking in the Englishman's novels can also be traced to Marivaux's. It can in fact be contended that novel writers such as Stendhal, Balzac and Proust probably continued to read Marivaux in spite of the disrepute into which he had fallen and that the relation of their fiction to his would attribute to Marivaux a much more prominent place in the development of the modern novel than that to which he has been relegated until recently.

Given the immediate success encountered by Tom Jones in France, it is not surprising that Fielding's novel was adapted several times for the French stage. The first dramatic rendering was presented at Versailles on March 30, 1764, almost a full year before it was staged at the Comédie Italienne on February 30, 1765. Tom Jones, comédie lyrique en trois actes, imitée du Roman Anglais de M. Fielding, a vaudeville or comic opera which had been written by Antoine Alexandre Poinciset and set to music by Philidor, met with a somewhat unusual reception: an out-and-out failure on opening night, the second presentation recorded a resounding success. Revised by Poinciset and Sedaine in the course of the following year, this particular version of Fielding's novel was one of the most popular plays performed at the Théâtre Italien during the second half of the eighteenth century. By 1793, at which time the theatre officially changed names and became known as the Théâtre de l'Opéra-Comique National, Tom Jones, comédie lyrique had been performed at least two hundred and two times.¹⁹ It is necessary to stress this resounding success because a recent study which examines French stage adaptations of Tom Jones claims that "despite a better reception the following day the play was short-lived."²⁰

There is, however, an incongruity between the number of performances and the reaction the play produced from literary critics. Whatever the intrinsic merit of the music, there has been general agreement as to the ineptitude displayed by the adapter, as Grimm's amusing anecdote demonstrates:

Vous connaissez le roman charmant de Fielding, dont ce sujet est tiré. La chute de Poinciset a fait faire et dire vingt mauvaises plaisanteries. On a, par exemple,

appelé l'auteur sur le théâtre de la Foire. Un âne s'est montré; Gilles s'est mis à le caresser et à dire: "Ah! comme il est propre, comme il est net!" Dans le moment l'âne a fait ses ordures, et tous les acteurs se sont écriés: Point si net! Point si net!²¹

Antoine d'Origny offers a different tale which, while less vulgar, is equally detrimental to the adapter:

A la première représentation de Tom Jones, il y avait dans le Parterre deux hommes, d'ont l'un disoit à l'autre: Couperai-je? couperai-je? Ce propos les rendit suspects; on les arrêta, & ils alloient être traités comme des voleurs: Quel mal avons-nous fait, s'écria l'un deux, nous sommes Tailleurs, & c'est moi qui ai l'honneur d'habiller M. Poinciset, l'Auteur de la pièce nouvelle. Comme je dois lui fournir un habit pour paroître devant le Public qui ne manquera pas de le demander à la seconde représentation, & que je connois peu le mérite des Ouvrages de Théâtre, j'ai amené avec moi mon premier Garçon, qui a beaucoup d'esprit, car c'est lui qui fait tous mes mémoires, & je lui demandois de tems en tems s'il me conseilloit d'aller couper l'habit en question, qui devoit m'être payé sur le produit des représentations de cette Comédie.²²

For a more serious evaluation of Poinciset's dramatic adaptation, one should turn to the anonymous reviewer for the Journal Encyclopédique who did not launch a personal attack against the author whom Grimm considered as "le prototype de la platitute,"²³ but rather regretted that Poinciset had not taken better advantage of the possibilities inherent in Fielding's novel. The reviewer recognized that the diversity of the characters exhibited in the English original could have given rise to numerous dramatizations: "le roman de M. Fielding offroit plus de cinquante sujets d'opéra-comique, tous plus intéressans l'un que l'autre, une singulière variété de caractères, les uns plaisans, les autres sérieux, tous admirables."²⁴ More important than certain changes which are introduced solely for the sake of

upholding the bienséances, such as Tom's legitimate birth, is the simplification which the major characters have undergone and the modified emphasis of the plot. Alworthys [sic], for example, differs from his counterpart in Fielding's novel in that he evicts Tom, penniless and at the mercy of nature, not as the result of what he believes to be a long list of transgressions, but simply for having dared to love Sophie. Similarly, the lawyer Dowling is metamorphosed into an honest Quaker who has no part in Tom's prolonged ignorance as to his parentage, but who functions as a deus ex machina in bringing about the happy ending. Just as important, however, is the change brought about by this alteration and others in the design of the plot: Tom Jones, comédie lyrique, is a variation on the prominent Young, Old, Servant structure of comedy which revolves around a love intrigue.²⁵ That which the reading public had complained about in Joseph Andrews, a love intrigue, is introduced by Poinsinet into Tom Jones in such a way that it dominates the play. Stripped of their multiple dimensions, Fielding's characters disappear, as does his novel, and there emerges a popular work which is vastly inferior to its prototype.

Given the inadequacies of this adaptation and the fact that Poinsinet's contemporaries had little hesitation in publicizing them, two more conclusions may be drawn from the extended run which the play enjoyed. On the one hand, Philidor's musical composition carried the show and made a resounding success out of an otherwise dismal production. In this regard, the following judgment appears à propos:

Tom Jones a beaucoup réussi à cette reprise. C'est sans difficulté le meilleur ouvrage de Philidor. Ce compositeur a beaucoup de nerf et de chaleur, un style très-vigoureux, beaucoup de noblesse et de coloris dans sa musique. On lui reproche de piller avec une grande intrépidité les meilleurs compositeurs d'Italie. Cela est vrai; mais il faut encore avoir beaucoup de mérite quand on veut piller comme lui.²⁶

On the other hand, the success of Poinsinet's dramatization was due to the original on which his work was based, Fielding's Tom Jones as well as Fielding's name. In all probability, both these factors contributed to Poinsinet's success. One can, however, propose that if Poinsinet benefited from Fielding's fame, the English author did not lose by the deficient adaptation: not only did his own work shine all the brighter in comparison, but the constant appearance throughout the century of this dramatic version at the Comédie-Italienne ensured that Fielding's works remained of topical interest.

Tom Jones à Londres, the first five act play to be produced at the Théâtre Italien, was as popular as its predecessor had been. First played on October 22, 1782, it was produced seventy-seven times at the same theatre during the next ten years, was presented at the Théâtre Feydeau during the Revolution and was revived by the Comédie-Française in 1813 where it was played at least once a year until the year 1835, amounting to sixty-six presentations on this national stage alone. Unlike Poinsinet's Tom Jones, this dramatic rendering has been acclaimed both for its own intrinsic merit and for its faithfulness to Fielding's novel. In his Notice sur Desforges which precedes the text of Tom Jones à Londres in the Suite du répertoire du théâtre français, Lepeintre commends the play for presenting "tout l'intérêt

du roman de Fielding, combiné avec l'illusion théâtrale, et orné de la couleur dramatique."²⁷ The dramaturgy and the poetry were in fact the principal assets which the play demonstrated, if one is to believe La Harpe:

La marche de sa pièce est bien entendue, les situations sont intéressantes et bien ménagées, le dialogue est rapide et animé, le style en général ingénieux et facile; beaucoup de jolis vers, et peu de mauvais goût; ses principaux caractères bien soutenus. . . .²⁸

If many episodes are inevitably dropped and others altered, the adapter nevertheless followed Fielding in his depiction of most of his characters. The action begins at London, at Mrs. Miller's house, where Tom and Partridge have arrived; Sophie, as in the English novel, is a visitor at her cousin's home, Lady Bellaston. Mrs. Miller's role has been developed in several ways: married to an honest Square, she had previously been present at Blifil's mother's death which has occurred in her house; subsequently, Mrs. Miller finds the rough copy of the death-bed confession and introduces it during the final act which brings together all the characters in her house, thereby causing the traditional comic happy ending. Other characters, including the pedantic Partridge, are portrayed in a manner which greatly resembles their counterparts in Fielding's novel, but there are two notable exceptions, Blifil and Fellamar. The former appears in an even darker light than in the original novel, an alteration which attracted almost all the negative criticism which Tom Jones à Londres received. Geoffroy, for example, in a feuilleton dated December 7, 1813, reacts to the role assigned to Blifil in this, the first appearance of the play at the Comédie-Française:

Le rôle de Blifil est si odieux, qu'il semble que M. Desforges l'ait abandonné à sa bassesse et à son infamie, et qu'il ait dédaigné d'employer son art pour relever un si vil scélérat. Il a eu tort. . . . Pour faire passer un scélérat au théâtre, il faut lui donner des vues profondes, des projets hardis, de grandes combinaisons, des conceptions fortes; quand il est démasqué, il faut que ce soit la cause des événements, et non la sienne. Blifil, dans la pièce, n'est qu'un bas coquin.²⁹

La Harpe enlarges upon this shortcoming by juxtaposing this character to Blifil's role and personality in Fielding's novel:

Dans l'auteur anglais, Blifil est un infame scélérat, mais un très-adroit hypocrite, qui ne fait jamais une seule démarche qui puisse l'exposer ou le compromettre. S'il finit par être démasqué, c'est la faute des événements et non pas la sienne. . . . Mais dans la pièce française, Blifil est d'une bassesse révoltante, d'une hypocrisie maladroite, et il s'engage lui-même, sans aucun motif, dans de fausses démarches dont il doit être visiblement la victime.³⁰

In contrast to his handling of Blifil, Desforges embellishes Fellamar's part by making him into an honest, benevolent Lord who relinquishes his love for Sophie upon hearing that she loves another. This is one Lord whom even Western has to admit that he likes and whose company he often enjoys. Such an alteration was sure to attract praise from a French audience of that period and led to Desforges' being commended on many occasions for such an adept alteration.

Equally important, however, is the effect that the overly-villainous Blifil and the newly-founded benevolence of Lord Fellamar had on the play in its entirety. There resulted, not so much a comedy, as a drame larmoyant, that is to say, "un spectacle destiné à un auditoire bourgeois ou populaire et lui présentant un tableau attendrissant et moral de son propre milieu."³¹ Fréron, for example, who held Desforges' play in high esteem because it faithfully

reproduced Fielding's true characters and natural mœurs, emphasized this aspect of the play:

Cette pièce est digne de son succès, c'est un Drame à la vérité, mais un Drame intéressant, un Drame plein de caractères vrais, où les mœurs sont peintes avec fidélité. On remarque beaucoup d'art, de goût & d'intelligence dans la manière dont M. Desforges a exposé sur la scène les plus belles situations du roman anglois.³²

The apologetic tone and the reluctance to consider the play as a drame, a term which carried with it derogatory connotations, underlines its success and it was in fact lauded by many critics as one of the best products of this type of drama.³³ The immediate reaction, moreover, led its author to produce a sequel, Tom Jones et Fellamar.

First performed at the Comédie-Italienne on April 17, 1787, its success was more limited than that of the two previous plays which had Tom Jones as principal character, and it had witnessed only twenty-nine performances by the year 1793. The action occurs fifteen years after Tom and Sophie's marriage and introduces their daughter who is named after her mother. The traditional confusion arises when Fellamar's love poems, composed for the daughter whom he now loves, are discovered and believed to be addressed to the mother. Tom, a Commodore, returns from an illustrious expedition in the West Indies to clarify the matter and ultimately give his daughter in marriage to the Lord. The same pathos and moralizing permeates the sequel as Tom Jones à Londres, but the role of villain is handed over to Lady Bellaston whose sour grapes lead her to attempt to destroy the happiness of others. None of the characters, however, resemble Fielding's: Western, for example, who has aged by fifteen years, suffers from the

gout and has had to renounce his hunting and drinking. In fact, for him, life consists in reliving his past in the actions of his son-in-law. Were it not for the duplication of names, one would have much difficulty in recognizing any affinity between these characters and Fielding's, between this dramatization and the English novel.

If Tom Jones et Fellamar betrays a certain amount of trading upon Fielding's name, such is not the case with regards to Tom Jones à Londres. While one can detect traces of sentimentality and sentimental comedy in Fielding's novel, the accent is definitely not upon it, nor was it this aspect of Desforges' play which critics referred to when commenting upon his fidelity to the English novelist. Such comments were aimed at the portrayal of character and included Desforges' handling of Tom, Sophie, Western and Lady Bellaston. Geoffroy, for example, repeatedly emphasizes that the characters are comic, truthful and faithful to nature and one must read his criticism twice in order to determine that he is in fact referring to Desforges' adaptation for the stage and not to Henry Fielding's novel.

Four other plays, as well as several minor novels, should be briefly considered before examining Fielding's acclaim from French critics and novelists, for while they have little if any affinity with Fielding's Tom Jones, they do attest to his fame in France. An adaptation of Desforges' first dramatic rendering of Tom Jones is the subject of an anonymous manuscript held by Yale University Library. This play, Tom Jones Comédie, involves a love intrigue amongst characters who are named after Fielding's masterpiece, but who otherwise bear little resemblance either to this novel or to Desforges'

adaptation of it. Such is also the case with regards to an unpublished one-act comedy by Thomas Laffichard, Jones ou l'enfant trouvé. In this case, the three-tiered structure of traditional comedy reappears and we are faced with a play which has much more in common with New Comedy than with Tom Jones. The two other plays, Le Portrait de Fielding and Fielding, are dramatizations of rumours pertaining to the author's life. The first was produced at the Théâtre de Vaudeville on April 23, 1800 and is a one act comedy by the Citizens Ségur, Desfaucherets and Després, which centers on the famous incident concerning how Hogarth managed to paint Fielding's portrait. In this instance, however, Garrick's joke leads to the recognition of Sophie as Fielding's daughter, a discovery which enables Hogarth to marry the woman he loves, Sophie, while also fulfilling his promise to Fielding that he would marry his daughter. Edward Mennechet's Fielding, performed at the Théâtre Français on January 8, 1823, similarly introduces Sophie into Fielding's life, initially as his lover and subsequently as his wife. The happy marriage occurs following the generosity he displays by giving the one hundred pounds he desperately needs and receives for his manuscript of Tom Jones to a poor painter who is headed for debtor's prison.³⁴

If these dramatizations display at best a dubious literary value, they do, nevertheless, indicate the existence of a Fielding myth. Almost twenty-five years before the appearance of Le Portrait de Fielding, M. de la Place had given an account of the famous Hogarth/Garrick/Fielding anecdote in his Pièces intéressantes,³⁵ and this is probably the source for this French play. Moreover, French accounts

of Fielding's life and character differ sharply from English ones; his death in Lisbon went unperceived by French critics, and when it was noticed, as in La Place's biography on Fielding which preceded the 1767 edition of his translation, the place of death was said to have been London. In fact, the benevolent, moralizing, sentimental portrayal which arises explicitly in Mennechet's play and indirectly from almost all the dramatic adaptations of Fielding's novel and of his life, contrasts sharply with the profligate image of Fielding held by so many Englishmen, and represents in part one result of the translation and adaptation of his works in France.

Another group of works, translations and adaptations, bear some affinity to these dramatizations of Fielding's life and masterpiece, for, even if they failed to enhance the special attributes of his work, they nevertheless attest to his vogue in eighteenth century France. We are concerned here both with erroneous attributions of certain novels to him and with less honest trading upon his name, which, though exercised in England, never attained the diffuseness of the practice in France. In his preface to his sister's novel, The Adventures of David Simple, Fielding himself recognized the misuse of his name:

There is not, I believe, (and it is bold to affirm) a single Free Briton in this Kingdom, who hates his Wife more heartily than I detest the Muses. They have indeed behaved to me like the most infamous Harlots, and have laid many a spurious, as well as deformed Production at my Door: In all which, my good Friends the Critics, in their profound Discernment, discovered some Resemblances of the Parent; and thus I have been reputed and reported the Author of half the Scurrility, Bawdy, Treason and Blasphemy, which these few last Years have produced.³⁶

Just as Sarah Fielding's David Simple was attributed to Henry Fielding in England, so too did this mistake prevail in eighteenth century France, where, together with Smollett's Roderick Random, it was published in collected editions of Fielding's works. Fielding was also considered as the author of Peregrine Pickle and of Sterne's Sentimental Journey through France and Italy, while Grimm also assigned Charlotte Summers and Betsy Thoughtless to his pen.³⁷ Three spurious translations and adaptations were also attributed to Fielding and it is noteworthy that all three are characteristic of sentimental novels which have more in common with Defoe's Robinson Crusoe, Richardson's Pamela and Fielding's Amelia than with Tom Jones or Joseph Andrews. The Mercure de France reviewed in 1768 the Memoires du Chevalier de Kilpar, traduits ou imités de l'Anglois de M. Fielding, in which the "translator," L.-L.-J. Gain de Montagnac, claimed that the original author presents "a virtuous man who follows sometimes the beaten road of Vice, but is soon brought back into the straight and narrow path by his remorse and natural penchant. The English author," Montagnac continued, "had no other object than to make Virtue loved."³⁸ This sentimentality is integrated into a second spurious translation, Mercier's Malheurs du Sentiment, traduit de l'Anglois, de M. Fielding. Written in the epistolary form, Richardson and Rousseau are suggested, not Henry Fielding. Moreover, published in 1789, the first letter is dated April 10, 1780, a full twenty-five years after the supposed author's death. Lastly, there appeared in 1819 La Roue de Fortune, ou l'Heritière de Beauchamp, Par Fielding, whose only link with Fielding might be a foundling whom Sir Herbert Beauchamp adopts. More relevant,

however, is the fact that the "translator," Defauconpret, was none other than the nineteenth century translator of Tom Jones.

One would do well, at this stage, to stress two points which ensue from our exposition of the dramatic renderings of Tom Jones, of Henry Fielding's life, as well as from the many texts falsely attributed to him. On the one hand, these "literary crudities," as Wilbur Cross has named them, do indicate a genuine interest in Fielding in France:

When a writer's novels are adjusted to the manners and customs of another race, when his masterpiece is converted into comedy and comic opera, when anecdotes about him are dramatized for vaudeville as well as for the regular stage, it may fairly be said that he is undergoing the process of absorption among semi-literary people. Such was clearly the case with Fielding in France.³⁹

On the other hand, these substantiations of Fielding's fame were neither indicative that he was misread and misunderstood by the French, nor did they prove detrimental to his reputation as a novelist. In the first instance, the claim put forward by Joseph Texte and Warren Blake, to name but two out of a large number, is a non sequitur. Tom Jones was a prototype which French writers adapted to the taste of their countrymen, openly admitting that they had in mind not the original writer and his audience, but the French reading public. Given the theory of translation which prevailed during and beyond the eighteenth century, Rolf-Jürgens Orf has in fact suggested that the translations of Joseph Andrews and Tom Jones which appeared during this period were surprisingly faithful to Fielding's texts.⁴⁰ In the second case, moreover, these French works assisted in supplying an uninterrupted interest in Fielding's novels. Geoffroy, for example, while recording

his impression of Tom Jones à Londres as it was produced at the Comédie-Française, urges his readers to reread Fielding's novel, and, in so doing, provides an excellent example of the circular effect brought about by Fielding's works and the French adaptations based either on them or on his life:

Tom Jones à Londres engagera peut-être nos belles qui lisent des romans, à relire l'excellent roman de Tom Jones, traduit par M. de la Place: c'est encore le meilleur traducteur, et celui qui a le mieux conservé le ton de l'original. Ces dames, à qui je suppose toujours du sentiment et du goût, quoi qu'elles soient habituées à lire des ouvrages où il n'y en a point, seront peut-être étonnées qu'on ait fait autrefois un roman aussi amusant, aussi ingénieux, tout à la fois aussi touchant et aussi gai que Tom Jones. . . .⁴¹

Even the false attributions did not hurt Fielding's reputation in France, where, unlike in England, only such works as strengthened the image of a moralizing, sentimental novelist were usually attributed to him.

The first literary critic to have concerned himself with Joseph Andrews was l'abbé Desfontaines, who, within a short period of time, was to offer a translation of this work to the French. His admiration of Fielding's novel, based on three primary characteristics, the didacticism, the closely-knit plot and the comic style, should come as no surprise. This, however, was not the impression which Joseph Andrews left on his readers, in particular, those of the female sex. These readers objected primarily to the absence of intérêt, to the portrayal of English customs and to the author's low realism. In a subsequent article for his Observations sur les écrits modernes, Desfontaines examines each area of dissatisfaction in detail, and, on

all points, offers a rebuttal. With regard to the intérêt, or love intrigue, the abbé readily admits that it is lacking, but refuses to recognize its absence as being detrimental to Joseph Andrews in particular and prose fiction in general: "Je prendrai la liberté de leur demander où est l'intérêt des Romans de D. Quichotte, de Gilblas & de celui de Scarron. Le D. Quichotte n'est pas même fini. Mais chercha-t'on jamais l'intérêt dans une Oeuvre comique? Y en a-t-il dans les Comédies de Molière?"⁴² In this instance, Desfontaines is reacting against the prevailing opinion formulated during the seventeenth century by theoreticians such as Daniel Huet and Madelaine de Scudéry who insisted that "l'amour doit être le principal sujet du Roman."⁴³ The same novels, moreover, are referred to for the purpose of justifying Fielding's portrayal of English manners, as well as his concern with everyday life. Desfontaines is most explicit, especially in the latter case:

Les Romans de D. Quichotte & de Gilblas sont des tableaux de la vie humaine; des tableaux Flamands, où l'on voit des nœces de Village, des danses champêtres, des bourgeois ridicules, des fumeurs, des cabarets, des hôtes, des hôteses, des valets, des servantes &. Tout cela se trouve aussi dans Joseph Andrews, mais avec beaucoup de vivacité, de vraisemblance & de finesse. N'importe; les caractères des gens de basse condition d'Angleterre ne plaisent point, tandis que les Maritornes, les Muletiers,⁴⁴ les Bergers, les Chevriers Espagnols nous charment. . . .

Such had also been Desfontaines' concern when, under the guise of a Dame angloise who was writing to her French friend at Montpellier, he had anticipated objections by commenting upon this subject in the letter which precedes the translation:

Si prévenuë de vos nobles idées Françoises, vous trouvez dans ce livre quelques images qui vous semblent petites, je vous prie de faire réflexion que tout ce qui représente la Nature n'est jamais méprisé parmi nous. Les Ouvrages d'esprit sont pour nous des Tableaux. Tout Tableau qui peint fidèlement la Nature, quelle qu'elle soit, est toujours beau. . . . Suivant les préjugés de votre Paris, il y a du bas dans Don-Quichotte, dans votre Roman Comique de Scarron, dans Guzman d'Alfarache, dans Lazarille de Tormes, dans votre Gil-Blas de Santillane.⁴⁵

What Desfontaines has done is to liken Joseph Andrews to the comic genre of prose fiction which Fielding had invoked, that is to say both comic biographies and picaresque fiction, and to juxtapose it to the prejudices of the French reading public. The distance separating this particular example of comic fiction, Joseph Andrews, from the type of fiction to which the French readers were accustomed, was however too great and the charge that Fielding's novel was "tout rempli de petites-⁴⁶ses" was often repeated. It was not until Tom Jones had left its mark on this same public, some seven years later, that Joseph Andrews received favourable, if subdued, reviews.

An early appreciation of Fielding's Tom Jones in the Mercure de France is most important, for it indicates exactly what it was that struck the French reading public as great in this, Fielding's most popular novel. Beginning as it does by quoting a brief passage from the Dedication to George Lytton in which Fielding states that the reader will find in his narrative "nothing prejudicial to the Cause of Religion and Virtue; nothing inconsistent with the strictest Rules of Decency" (T.J., p. 7) the reviewer subsequently expands upon his subject: by virtue, Fielding does not refer to the observation of all Christian precepts concerning morality, but rather, he advocates an

adherence to justice and humanity. The subject of morality is re-introduced later in the article in a discussion of the chapter headings:

Nous ignorons s'ils [les Anglais] ont approuvé le parti que l'Auteur a pris d'imiter la maniere de Michel Cervantes, de Scarron & de le Sage, dans les titres de ses chapitres. Pour nous, il nous paroît, qu'autant elle convient dans des fictions destinées uniquement à re-jouer, autant elle est déplacée dans un ouvrage dont l'objet principal est d'intéresser.⁴⁷

The use of intéresser indicates a deviation from its use by Desfontaines where it referred not to a moralistic, didactic intent, but rather to a love intrigue and it is precisely this reviewer's concept of intérêt which was acclaimed by other readers of Tom Jones in France. The aforecited passage also indicates that this narrative was received not as a comic novel in the seventeenth century tradition, but as a moralistic work. To give weight to this emphasis, the anonymous contributor to the Mercure regretted only the presence of Partridge whom Fielding had modelled on Sancho Panza, but who "n'est pas aussi agréable que l'Ecuyer de Don Quichotte, mais qui cependant peut avoir de quoi plaire aux Anglais."⁴⁸

The dissociation of Tom Jones with seventeenth century comic fiction and the interest it generated as a moral work is further demonstrated by its juxtaposition to picaresque fiction. Unlike Joseph Andrews, which Desfontaines had praised by comparing it to picaresque novels such as Lazarillo de Tormes and Guzman d'Alfarache, Tom Jones is esteemed because it differs from these same works. In the first place, the construction of this narrative is praised by many critics and this acclaim carried with it an implicit or explicit condemnation

of the linear, episodic plot which was characteristic of picaresque novels. The anonymous contributor to the Mercure de France who wrote a year following Tom Jones' appearance in London, not only offered what was to become the traditional approbation to the translator for having omitted the majority of narratorial intrusions, but also commended Fielding for his well-constructed plot: "Depuis longtems, on n'en a vu aucune où les principaux personnages fussent plus aimables & plus intéressans, les personnages épisodiques mieux liés à l'action principale, les caractères plus également soutenus, les incidens plus habilement préparés & naissans plus naturellement les uns des autres."⁴⁹

The comparison which Coleridge was later to formulate between Tom Jones and dramatic plots was anticipated by the Marquis d'Argenson who knew of no play in which the action was better supported by the personalities of the characters: "les caractères y sont bien soutenus, et je ne connois pas de pièce de théâtre où cet article soit mieux observé."⁵⁰ All

critics were not, however, equally impressed by the composition of the novel and Grimm, for example, regretted that "la multitude des personnages cause une espèce de confusion. L'intérêt qu'on doit prendre aux deux héros du roman est affaiblie par celui qu'on veut que je prenne à des personnages subalternes."⁵¹ This reaction to one of "the three most perfect plots ever planned"⁵² was not the standard one and praise

rather than dissatisfaction prevailed throughout the eighteenth and nineteenth centuries. Typical of the regard for Fielding's plot and of its juxtaposition to that of all picaresque fiction, is Philarète Chasles' judgment:

La fable de Fielding se déroule, se complique, s'enlace, se dénoue avec une admirable facilité. C'est incontestablement le modèle de toute fable romanesque, le tissu le plus habile et le plus fort qui ait jamais réuni dans une oeuvre d'imagination, les développements du caractère et les jeux de la fortune. Smollett, comme Le Sage, se contente de faire passer dans les yeux du lecteur diverses scènes de la vie, au centre desquelles il place son personnage favori. Rien ne les rattache entre elles; l'une succède à l'autre, sans être appelée par elle, sans en dévier et sans l'expliquer. Chez Fielding, au contraire, le talent de l'auteur dramatique, la régularité de l'épopée . . . ont concouru à cette oeuvre unique.⁵³

In an attempt to dissociate Tom Jones from picaresque novels and comic biographies, some critics condemned Fielding's depiction of bas comique. Grimm's response to Tom's infidelities to Sophia is typical of the disdain expressed by some who recognized such scenes as being too closely associated with seventeenth century comic fiction: "les détails bas de l'ouvrage peuvent plaire aux Anglais, mais ils déplaisent souverainement à nos dames."⁵⁴ Concern over this low realism was, however, divided, and we shall see that it was seen in a positive light by those who considered Fielding to be an expert at depicting manners.

An alignment of Tom Jones with moralizing works established itself throughout the eighteenth century and well into the nineteenth century. Writing in 1751, Fréron elaborated upon the moralistic aim which he detected in Fielding's novel:

Le but qu'il s'est proposé est si noble & en général si heureusement rempli, qu'on doit lui pardonner ses défauts, les attribuer même à sa nation plutôt qu'à son esprit. Son dessein, dans tout le cours de cet ouvrage, est de rendre l'innocence & la bonté également aimables, & surtout de faire voir par les portraits de Jones et de Blifil, que la différence est grande entre les fautes que trop de candeur fait dégénérer en imprudence, & celles qui procèdent uniquement d'un coeur faux & gâté.⁵⁵

The anglomania which swept France at this time was believed by the Marquis d'Argenson, Louis XVI's minister of foreign affairs to be responsible for the influx of morality and philosophy into writings produced by the French: "Je le dis, l'Angleterre nous gagne; nous y prenons de continuelles leçons de philosophie et de moralité en des écrits d'esprit et de force."⁵⁶ Not only does he cite Pamela and Tom Jones as examples, but also Joseph Andrews whose moralistic value had been previously praised only by Desfontaines. Like Fréron, d'Argenson detects that if vice appears to be advantageous at certain times, such is not the ultimate result:

Dans Tom Jones, la Providence est copiée et représentée d'une exactitude que nous devons lui souhaiter en toutes choses. Dans le cours de la pièce, le vice a quelque bonheur, la vertu supporte de rudes épreuves; mais le fond des âmes compense les faux dehors de l'épreuve, et à la fin de la pièce la vertu se trouve salariée avec une grande exactitude et couronnée d'un grand bonheur proportionnel, tandis que le vice est définitivement puni.⁵⁷

Such an impression was also formulated by Mme du Deffand, who, in her correspondence with Horace Walpole, no great admirer of Tom Jones, insisted that this narrative was worthy of her consideration and admiration because of its moralistic and didactic intent: "Je viens de relire Tom Jones, dont le commencement et la fin m'ont charmée. Je n'aime que les romans qui peignent les caractères bons et mauvais. C'est là où on trouve de vraies leçons de morale."⁵⁸

This preoccupation with the didactic tendency and value of Tom Jones continued well into the nineteenth century and the juxtaposition of Tom and Blifil, embodying as it does the dichotomy between reality and appearance, was considered by many as the raison d'être of

Fielding's novel. Mme de Staël, in her Essai sur les fictions (1795) commends Fielding for the validity of the hypothesis which she believes underlies his novel:

Tom Jones est de tous les ouvrages de ce genre celui dont la morale est la plus générale; l'amour n'est présenté dans ce roman que comme l'un des moyens de faire ressortir le résultat philosophique. Démontrer l'incertitude des jugements fondés sur les apparences, prouver la supériorité des qualités naturelles, pour ainsi dire involontaires, sur ces réputations qui n'ont pour base que le respect des convenances extérieures, tel est le véritable objet de Tom Jones, et c'est un des romans les plus utiles et les plus justement célèbres.⁵⁹

In an Essai sur les romans (1819), Marmontel stresses the same point:

"l'un dissimulé, fourbe, et méchant jusqu'à la noirceur, sous les dehors de la sagesse; l'autre, ayant contre lui toutes les apparences, et sincère, bon, généreux jusqu'à la magnanimité. . . . Il n'y a rien là d'équivoque, ni dans les moeurs, ni dans l'exemple. . . ." ⁶⁰ This

discrepancy between appearance and reality is also considered by La Harpe as the foundation upon which Fielding built his novel, and the realism which such a morality demonstrates represents, for La Harpe, the primary difference between Fielding's fiction and Richardson's:

Ils [les Anglais] admirent les belles situations de Clarisse, et la vérité du langage qu'il met alors dans la bouche de ses acteurs; mais en général ils lui préférèrent Fielding, et j'avoue que pour cette fois je suis de leur avis. . . . D'abord, l'idée première sur laquelle tout l'ouvrage est bâti est en morale un trait de génie. . . .⁶¹

Attention was focussed on Fielding's characters by French critics not only in order that his novel might be interpreted in a moralistic way, but also for the purpose of lauding a related merit, his realistic portrayal of manners or moeurs. Mme du Deffand is again

illuminating in her correspondence with Walpole, for while the latter objects to the depiction of that which is natural, yet vulgar, the former asserts that therein lies part of the significance of Tom Jones.

To Walpole's complaint that:

Tom Jones me fit un plaisir bien mince: il y a du burlesque et ce que j'aime encore moins, les moeurs du vulgaire. Je conviens que c'est fort naturel, mais le naturel qui n'admet pas du goût me touche peu. . . . Dans les romans de Fielding, il y a des curés de campagne qui sont de vrais cochons. --Je n'aime pas lire ce que je n'aimerai pas entendre.⁶²

Mme du Deffand replies:

Pourquoi les sentiments naturels ne seraient-ils pas vulgaires? N'est-ce pas l'éducation qui les rend grands et élevés? Dans Tom Jones, Allworthy, Blifil, Square et surtout Mme Miller, ne sont-ils pas d'une vérité infinie? Et Tom Jones, avec ses défauts et malgré toutes les fautes qu'ils lui font commettre, n'est-il pas estimable et aimable autant qu'on peut l'être?⁶³

Barthe, a minor novelist of the period, was well-acquainted with Fielding's fiction and in La Jolie Femme he places him above Molière on account of his knowledge of diverse human characters and the ability he demonstrates to capture the manners of a wide range of society.⁶⁴ More concerned with a particular segment of that society, Sade also commends Fielding for his true representation of moeurs; after quoting Villeterque who had reproached Fielding amongst others for having portrayed moeurs, not crimes, Sade continues: "comme si les crimes ne faisaient pas partie des moeurs, et comme s'il n'y avait pas des moeurs criminelles et des moeurs vertueuses!"⁶⁵ It is precisely Fielding's ability, as well as Richardson's, to depict harsh, male figures, representatives of their society, which attracts Sade and leads him to demonstrate a preference for English authors over

their French counterparts:

Enfin les romans anglais, les vigoureux ouvrages de Richardson et de Fielding, vinrent apprendre aux Français que ce n'est pas en peignant les fastidieuses langueurs de l'amour, ou les ennuyeuses conversations des ruelles, qu'on peut obtenir des succès de ce genre; mais en traçant des caractères mâles, qui, jouets et victimes de cette effervescence du coeur connue sous le nom d'amour, nous en montrent à la fois et les dangers et les malheurs; de là seul peuvent s'obtenir ces développements, ces passions, si bien tracés dans les romans anglais.⁶⁶

In concluding this part of our study which has dealt with the reception Henry Fielding's works had in France, attention should be focussed on the impact these same narratives had on a more recent French novelist, André Gide. A late arriver to English, Gide began his study of English literature, by his own admission, after he had turned forty-one.⁶⁷ The second English novel which he read, Tom Jones, pleased him particularly and led him to take up Joseph Andrews, which he never finished:

In his Joseph Andrews Fielding seems to me greatly inferior to Richardson whom he parodies; but I cannot really judge of this book as I gave it up after the first quarter . . . and I have been told that Joseph Andrews improves as it goes on. As for Tom Jones, I consider it a masterpiece.⁶⁸

Two aspects of Tom Jones struck him in particular: on the one hand, what he took to be Fielding's anti-religious stand, on the other, his use of the intrusive narrator. Both these concerns have been analysed to some extent by William B. Coley in his article on "Gide and Fielding"⁶⁹; we shall, however, briefly consider the respect that the French writer had for Fielding's use of the narrator, for it has direct bearing on our study. In 1924 Gide reread Tom Jones and referred to the influence this novel had upon the narrative that he

was at that time engaged upon, Les Faux-Monnayeurs: "cette courte plongée dans Fielding m'éclaire sur les insuffisances de mon livre. Je doute si je ne devrais pas élargir le texte, intervenir (malgré ce que me dit Martin du Gard), commenter."⁷⁰ Whether we speak of direct influence or not, the intensified role which Gide has assigned to the narrator of Les Faux-Monnayeurs as opposed to his earlier narratives, is connected intertextually with his knowledge of Tom Jones: in both narratives, the narrator functions as a distorter of the fictitious reality. At this point one can reintroduce Marivaux's Marianne which Gide had not read but which he believed that he should read. When asked for a list of the ten best French novels, he concluded his choice in an unexpected manner: "pour le dernier, emportons quelque nouveauté: celle-ci, par exemple, que je rougis de ne connaître pas encore: la Marianne de Marivaux."⁷¹ His response to this novel would have been of particular interest to us, given the high esteem he demonstrated for Tom Jones, for while Fielding's use of the intrusive narrator parallels Marivaux's in many instances, there is one essential difference: Fielding's self-conscious narrators are primarily utilized to prove the fictitiousness of the narratives, whereas the narrators in Marivaux's major novels are self-conscious for the purpose of demonstrating the pseudo-truth or veracious fiction of their histories. In this regard, Gide would undoubtedly have sided with Fielding, as his practical use of narrators demonstrates.

CHAPITRE IV

NARRATIVE STRUCTURE: THE ROLE OF THE NARRATOR

It is in his realization of the potentialities of the intruding narrator that he [Marivaux] is perhaps most important to the history of fiction.

Wayne C. Booth

A self-conscious novel, where the artifice is deliberately exposed, is by no means identical with an elaborately artful novel, where the artifice may perhaps be prominent.

Robert Alter

Before considering the role of the narrator in Marivaux's and Fielding's novels, it is essential that the confusion regarding terminology with which to describe senders, receivers and intermediaries, whether on the level of the diegesis or of the discourse, be clarified.¹ Any discussion of this topic should pivot on Wayne C. Booth's definitions, for if he was not the first to examine the question, he was the first to do so in any detail.

In the Rhetoric of Fiction (1961), Booth differentiates both between author, implied author and narrator, and between reader and created reader. The first category refers specifically to the person who creates the discourse (author), the person whose attitudes shape that particular work (implied author) and to the person who recounts

the diegesis (narrator). The distinction between author and narrator, though emphasized previously by Wolfgang Kayser (1958), has not always been adhered to. Norman Friedman, for example, confuses the two in his paper on "Point of View in Fiction" (1958) and states that the author and the narrator are the same person in third person narrations, but that they differ in "'I' as Witness" presentations. Both Booth and Kayser correct this notion and stress that the narrator never equals the author. The implied author, Tillotson's second self, represents the mental image which the reader constructs of an author from a given text. This image varies according to which novels by a particular author a reader may have read:

. . . no single version of Fielding emerges from reading the satirical Jonathan Wild, the two great "comic epics in prose," Joseph Andrews and Tom Jones, and that troublesome hybrid, Amelia. There are many similarities among them, of course; all of the implied authors value benevolence and generosity; all of them deplore self-seeking brutality. In this and many other respects they are indistinguishable from most implied authors of most significant works until our own century. But when we descend from this level of generality to look at the particular ordering of values in each novel, we find great variety. . . .²

The only shortcoming of Booth's definitions of implied author, author and narrator arises from his description of the final one. A distinction, as first mentioned by Gérard Genette³ and subsequently refined by Mieke Bal,⁴ must be made between the person who speaks and recounts the diegesis (narrator) and the person who sees and supplies the perspective from which the diegesis is related (focalizer).

Given this refinement, Booth's distinctions on this subject have, for the most part, been adhered to. They are, however, worthy of repetition, for confusion as to their precise meaning persists,

especially with reference to the term "implied author." Ehrenpreis, for example, insists that since it is the author who is speaking through his narrator, persona or mask (the three terms being often used interchangeably), the difference between the sender and his intermediaries is ill-founded.⁵ In spite of the validity of his postulation, that words spoken by a narrator originate with an author, it does not follow that the one equals the other and that the author, by the use of a narrator, experiences metamorphosis. This is similar to what Bourneuf and Ouellet suggest in L'Univers du roman (1975):

"Sans doute, pourrait-on rendre l'expression implied author par persona, c'est-à-dire cette voix de l'auteur s'exprimant à travers le masque de la fiction."⁶ Such a statement implies disregard for or ignorance of, the distinction between author, implied author and narrator and not simply a different use of the terms, such as John Preston's: "we see the value of having the implied author identified for us (for instance, as Tristram or Yorick)."⁷

Booth's handling of the opposite pole of narration, the receiver's, is less satisfactory. The distinction which he draws is bifurcate, differentiating as he does between the reader and the created reader. By reader, he refers to the real reader, the person who picks up a novel and proceeds to read it. His use of created reader is, however, unclear, for by comparing him to the implied author, he suggests that he is on the same fictional level: "The author creates, in short, an image of himself and another image of his reader; he makes his reader, as he makes his second self, and the most successful reading is one in which the created selves, author and reader, can

find complete agreement."⁸ Booth proceeds to confuse this image with what Gibson had previously termed the "mock reader." The latter is an artifact which may vary from book to book, "but he is always present and sometimes he is so clearly defined as to suggest serious limitations on the audience."⁹ As such, whether he assumes a single form or whether he is protean, whether he is conspicuous or whether he is concealed, his nature and costume are explicitly or implicitly suggested. Preston, whose study starts from Booth's quotation cited above, fails to see the anomaly which Booth has produced and interprets the created self as the character to whom the narrator addresses himself in the discourse. The real reader's role is then to replace the created self with himself and in that manner to make the fictional narrative work. Wolfgang Iser's study, The Implied Reader (1974), published originally in German in 1972, further contributes to the confusion by stating that the term refers both to "the prestructuring of the potential meaning by the text, and the reader's actualization of this potential through the reading process."¹⁰ The real reader and Gibson's mock reader are thus referred to by the same term. It is noteworthy that Iser utilizes the term only in the title and once in the Introduction, preferring the term reader, which, unfortunately, also carries both meanings in his study.

Two recent critics have demonstrated more precision in this area. Genette's brief treatment of the narrataire in Figures III juxtaposes the fictive addressee, who is ever-present whether implicitly or explicitly, with the narrator, for both are on the same fictional level. Consequently, the narratee is to the narrator what the real

reader is to the author. Genette bypasses, however, the concept of an implied author, and also that of a created reader in Booth's first sense. Gerald Prince, in the first detailed study of the narratee's role, ratifies Genette's connection between narrator and narratee and proceeds to complete the classification by further differentiating between the narrataire (narratee) and the lecteur virtuel (reader envisaged by the author). Neither of these should be confused with the lecteur idéal (the ideal reader envisaged by the author); the best reader that the author could hope for, the ideal reader, would understand the author perfectly.¹¹

In an attempt aimed at avoiding the confusion surrounding terms presently employed for designating senders and receivers, both inside and outside the literary narrative, and also with the underlying intent of elucidating the different relationships inherent therein, the following terminology will be adhered to in our discussion of the narrator's role in Marivaux's and Fielding's fiction. Of essential importance is the relation of each person both to the discourse and to the diegesis. The discourse, it should be stressed, is the written or spoken énoncé, an artistic construction whose function it is to recount a specific event or series of events in a particular way. The diegesis, which can exist only within a discourse, refers to the narrative content or succession of events.

AUTHOR: He who renders the diegesis into a narrative discourse.

A real person, he belongs as such both OUTSIDE THE DISCOURSE
and OUTSIDE THE DIEGESIS.

IMPLIED AUTHOR: An image of the author, this mental structure
is based on and derived from a particular discourse. The

reader's impression of the author, the implied author is arrived at from what is INSIDE THE DISCOURSE, most notably, from the nature of the diegesis and the manner in which it is presented. An image rather than a person (real or fictive), the implied author cannot appear as a character inside the diegesis and is therefore by definition OUTSIDE THE DIEGESIS.

NARRATOR: The person who recounts the narrative events, the narrator may belong to the first level of narration (extradiegetic) or to the second level (intradiegetic) and consequently relate events which constitute either the diegesis or a metadiegesis. Moreover, the narrator may be a character in the diegesis (homodiegetic) or he may have no position within it (heterodiegetic). It follows that there are four different stances which a narrator can adopt¹²: first, extradiegetic-heterodiegetic, as exemplified by the narrator of Tom Jones, the principal narrator of a story from which he is absent; second, extradiegetic-homodiegetic, as in La Vie de Marianne where the Countess is the primary narrator of a series of events concerning herself; third, intradiegetic-heterodiegetic, as is demonstrated by Shahrazad (The Thousand and One Nights), a secondary narrator who is absent from the tales she relates; fourth, intradiegetic-homodiegetic, as is Mlle Tervire's function in La Vie de Marianne, where she is a secondary narrator who recounts her own story. Regardless of the level of narration, the narrator may also be the

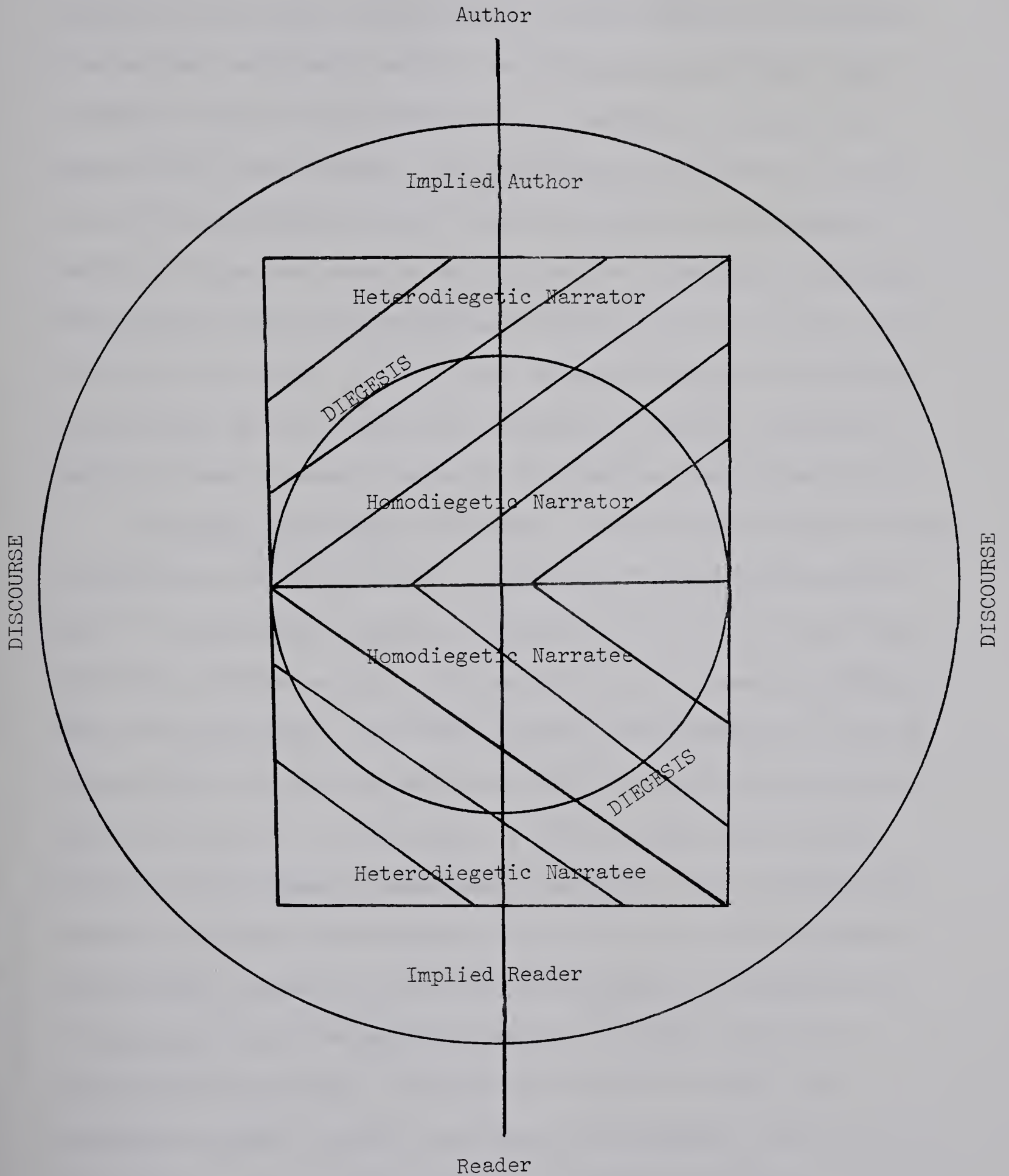
focalizer (narrator-focalizer), or his narration may result from the perspective of another character or focalizer. Very often, the narration oscillates between the perspective of the narrator-focalizer and that of several characters who assume the role of focalizers. In any case, the narrator is always INSIDE THE DISCOURSE and either INSIDE OR OUTSIDE THE DIEGESIS.

NARRATEE: The fictitious person or persons whom the narrator addresses. As with the narrator, there is always a narratee, whether he be extradiegetic or intradiegetic, homodiegetic or heterodiegetic. It follows that, like the narrator, the narratee is always INSIDE THE DISCOURSE and either INSIDE OR OUTSIDE THE DIEGESIS.

IMPLIED READER: The reader envisaged by the author. It is with this image in mind that the author creates of the narrated events a discourse, regulated and controlled by the particular kind of reader whom he has in mind. The implied reader is discernible only INSIDE THE DISCOURSE. A concept rather than a character, the implied reader is an image which cannot appear as a person in the narrative events and is consequently, by definition, OUTSIDE THE DIEGESIS.

READER: The real person, you or I, who actualizes the discourse. As is the case with the author, the reader's actual existence situates him OUTSIDE THE DISCOURSE and OUTSIDE THE DIEGESIS.

When rendered graphically, the following figure is arrived at:



Both author and reader are thus outside the discourse, just as their projected images, the implied author and implied reader are arrived at from within the discourse but from outside the diegesis. Narrators and narratees, however, can belong anywhere within their respective shaded areas, either within or outside the diegesis but always inside the discourse. If heterodiegetic narrators and narratees are by definition excluded from the diegesis and consequently cannot come together, such is not the case for homodiegetic narrators and narratees: these can interchange functions, or, the one can assume the role of the other. To this end, the areas occupied by narrators and narratees in this figure are contiguous. Whenever a change of position arises, however, the level of narrative rises automatically.

In La Vie de Marianne, for example, Marianne the Countess belongs to the first level of narration. As narrator (extradiegetic-homodiegetic), she addresses a specific heterodiegetic narratee, the friend whom she is writing to, who is by definition on the same extradiegetic level as the narrator. The events evoked by her narrative include an evening spent with her friend the nun, Tervire, whose story eventually appears in Part IX. At this point in the discourse, Mlle Tervire becomes the intradiegetic-homodiegetic narrator of this second level narrative, and the young Marianne assumes the role of intradiegetic-heterodiegetic narratee for whom the metadiegesis is being narrated. In Tom Jones, the extradiegetic narrator also yields his role to intradiegetic-homodiegetic narrators (The Man of the Hill, Mrs. Fitzpatrick and Mrs. Miller), who narrate metadiegeses. Since the extradiegetic narrator is heterodiegetic, however, he cannot

metamorphose into a narratee, a function which is taken over by characters from the diegesis (Tom and Partridge, Sophia and Tom respectively). The statements in which the extradiegetic narrator pretends to have been a witness to certain scenes, or to have met with some of the characters, are, of course, ironic.

The relationship of the narrator to the story he is recounting is instrumental in designating and controlling his function in a given discourse. Genette discloses five basic functions which may be fulfilled by a narrator.¹³ The first, the narrative function itself, is characterized in a homodiegetic novel (La Vie de Marianne or Le Paysan parvenu) by the relation of the erzähltes Ich (je narré) and the erzählendes Ich (je narrant) and on the other by the relation of the erzählte Zeit (narrated time) to the Erzählzeit (time of narration). In the first case, there results the greatest possible identification between the narrator and the hero; in the second, the narrated time encroaches upon the time of narration. In this way, not only is the temporal level brought into a discussion of the narrative function of the narrator, but so is the modal one, for the coincidence of the speaker and of the person being spoken of can allow for introspection to be used as a method of analysis:

Grâce à l'inclusion à l'intérieur du livre, d'où il est interdit de sortir, de celui qui produit le récit, on obtient le rapprochement maximum, allant jusqu'à la contiguïté, du sujet parlant et de l'objet dont il parle, du regard et du champ visuel.¹⁴

What results from the relationship between the je narrant and the je narré and again between the narrating time and the narrated time finds

its counterpart in certain heterodiegetic novels (Pharsamon, Joseph Andrews and Tom Jones) in the distance, both physical and temporal, ironic and sincere, which separates the narrator from the characters. In spite of the different narratorial structure, it will in fact become evident that, given one important difference, the fact that there is no compression of narrator and hero, homodiegetic and heterodiegetic novels may have many structural and functional elements in common.

The second role with which a narrator is endowed relates to the internal organization of the diegesis. This organizational function includes the modal and temporal levels of narrative, for if the narrator is not usually able to change the story which he is relating, he may present it to the reader in innumerable ways by manipulating space and time. In self-conscious narratives, chapter headings are often used to this end, as are interpolations by the narrator. This second controlling device is prominent both in heterodiegetic and homodiegetic novels where the narrator desires to let the reader know of the many choices which are at his disposal concerning what he should relate and how he should relate it.

Two of the six functions in the light of which Roman Jakobson frames all messages are combined in the narrator's third function, his communicative one. Oriented towards the narratee, the reader or to both, this narrative situation is conative in that it gives rise to statements which address the receiver directly, and phatic in its concern for establishing, prolonging, judging or manipulating the contact between narrator and narratee. Defined by Genette as

"l'orientation vers le narrataire au souci d'établir ou de maintenir avec lui un contact, voire un dialogue,"¹⁵ the communicative function plays an important role in eighteenth century narratives, whether they be memoir novels, epistolary novels or comic novels. In the first case, a real dialogue with the narratee results if the memoir is addressed to a particular person (La Vie de Marianne) or if it is transcribed after an oral narration (Manon Lescaut). In the epistolary novel, the technique is the same as that of the memoir novel which is destined for an intimate friend. The dialogue is fictive, however, when the narrator interrupts his narrative to converse with his narratee, as in Le Paysan parvenu, a similar situation to that of a heterodiegetic comic novel such as Tom Jones. The real dialogue, by introducing a receiver into the discourse, justifies the use of the homodiegetic first person and authorizes the narrator to take his own past life as the subject of his discourse. This presence of an addressee motivates the autobiographical subject matter, but also facilitates the reader's identification with the narratee, thereby strengthening his involvement in the discourse. This link between addressee and diegesis, though evident in fictive dialogues in narratives of the Paysan parvenu type, is absent from comic extradiegetic-heterodiegetic novels. In the latter case, however, the reader may have a role to play, based not on the principle of identification, for there are several narratees, but rather on the epistemology of observation.

The relationship which the narrator entertains with regard to the diegesis forms the basis for the narrator's fourth function. This includes both an emotional response to the diegesis (Jakobson's

emotive function) and factual statements referring to the sources and accuracy of recollection. As such, this narratorial role relates primarily to the veracity of the narrative and is detectable both in homodiegetic memoir novels and heterodiegetic comic novels. There is, however, one essential difference: Fielding's self-conscious narrators, for example, or the narrator of Pharsamon, have recourse to testimonial assertions in order to prove the fictitiousness of the narratives, whereas Marivaux's memoir novels exploit the testimonial role of self-conscious narrators for the purpose of demonstrating the pseudo-truth or veracious fiction of their histories. The emotional attachment with which the narrator handles his story is most pronounced in homodiegetic novels, where, in recalling earlier experiences, the mature narrator relives the events as he narrates them. Not only does this allow for greater introspection, for the past flows into the present, nor is it simply emblematic of a sentimental trend in literature, but it is also a device aimed at supporting the implied truth of the narrative. Such a procedure is quasi-absent from heterodiegetic novels where its uncommon appearance can often be assigned to the ironic distance separating the narrator from the story he relates. When the narrator's interjections take the form of a more detailed and more complex commentary, the didactic intent is disclosed by the narrator's ideological function. This role, which is manifest in Marivaux's narrators' reflections and in the drawn-out commentaries with which readers of Fielding are familiar, is derived from and authorized by the action. These interventions, however, derive not from the narrator's role as teller of the narrative events, but rather

from his function as focalizer.¹⁶ Whereas the ideological interventions themselves do not belong to a study of narratorial functions, there is in some cases an overlap between the functions which depend upon the narrator's role and those dependent upon the focalizer's. Such a case in point involves not only the manner in which the interventions are introduced and connected to the narration of the diegesis, a feature of the narrator's organizational function, but also the bearing which they have upon the narrative function itself. With this major alteration, our examination of Marivaux's and Fielding's narrators will follow the methodology suggested by Genette.

Most eighteenth century novelists, and Marivaux is no exception, exploited the extra- or intradiegetic homodiegetic narrative situation. The homodiegetic narrator's narrative function differs, however from his picaresque predecessor's by reason of the inward turn which controls it: unlike the picaresque who was primarily concerned with depicting the various strata of society through which he moved, the reflecting heroes and heroines in eighteenth century French novels took full advantage of the narrative situation in which they were placed and not only related their past experiences but also sought to analyze their own behaviour. In so doing, these novelists diverged from the theoreticians of the novel in seventeenth century France. In Clélie, for example, Mlle de Scudéry has her heroine explain her personal belief:

. . . ceux mesmes qui veulent faire de Livres de la nature de ceux d'un illustre aveugle dont la Grèce adore les ouvrages, doivent presque toujours introduire

quelques Personnes qui racontent les Aventures des autres. Car lorsque l'on use ainsi, on loue ou blâme tous ceux dont on parle selon qu'ils le méritent. . . . Mais quand on dit soy-mêmes son Histoire, tout ce qu'on dit à son avantage est suspect à ceux qui l'écou- tent.¹⁷

Paradoxically, the very reasons for introducing the homodiegetic narrator into the eighteenth century novel are also the ones on account of which it was condemned in the preceding century: verisimilitude and introspection. Whereas the former falls into the narrator's testimonial function, the latter results from the only function which is, by definition, essential, the narrative one.

By-passing the heterodiegetic voice, the autobiographical form allows the narrator to examine the acts of his or her youth and to decipher, with the aid of introspection, the reasons for certain thoughts or actions. The marivaudian being is normally incapable of analyzing feelings as they are experienced and lucidity in this regard can only materialize retrospectively. This is achieved both in La Vie de Marianne and in Le Paysan parvenu by the temporal distance which separates the mature narrator, who is writing his memoirs, from the young person who experienced the emotions. Jean Rousset has described this technique most aptly: "le roman de Marivaux est construit sur ce décalage d'un temps de l'expérience et d'un temps de la narration, d'un temps de la spontanéité obscure et d'un temps de la réflexion spectatrice."¹⁸ Marianne's relationship with M. de Climal, for example, even though it was correctly appraised by the young heroine, could only be expressed by the reflecting narrator: "tout ce que je vous dis là, je ne l'aurais

point exprimé, mais je le sentais" (p. 40). Similarly, the narrator intervenes to comment upon the portrait of Mme de Fare which she has just completed: "je ne jugeai pourtant pas d'elle alors comme j'en juge à présent que je me la rappelle; mes réflexions, quelque avancées qu'elles fussent, n'allaient pas encore jusque-là" (p. 254).

Sometimes, moreover, as in Marianne's analysis of Valville's behaviour pending his unfaithfulness, insight is provided only after the narrator has relived her life, fully aware of its conclusion: "il avait toujours autant d'amour, mais plus de patience sur les incidents qui reculaient la conclusion de son affaire; et ce que je vous dis là, je ne le rappelai que longtemps après, en repassant sur tout ce qui avait précédé le malheur qui m'arriva dans la suite" (pp. 347-348). Jacob, in Le Paysan parvenu also requires the elapsed time and the writing experience both to analyze and express his feelings and actions: "pas que j'eue de la tendresse pour elle [Mme de Ferval], je n'en avais jamais eu quoiqu'il m'eût semblé que j'en avais" (p. 230); "je ne fis pourtant pas alors cette réflexion; je la fais seulement à présent que j'écris" (p. 262).

Not only does homodiegetic narration enable the reflecting narrator to scrutinize his past, but it also allows him to confront that same past. The young Marianne, a conniving coquette, was well aware of the complicity involved in her social ascension, but it is through the narration of her story that she is able to admit this both to herself and to her narratee. Her refusal on one occasion to meet with Valville in the convent, even though the visit had Mme de Miran's consent, is revealed in the narrating time for what it really

was: a stratagem aimed at winning his mother's approval: "je refusai de l'aller trouver, afin que si Mme de Miran le savait, elle m'en estimât davantage; ainsi mon refus n'était qu'une ruse" (p. 201).

Nowhere is this confrontation with her past behaviour more prominent than in the judgement the mature narrator brings to bear upon the recounting of her misfortunes on several occasions during the narrated time.¹⁹ The narrator admits that the young Marianne had, in conversation with Mme de Miran, added to the account of her life "point d'autre art que ma douleur" (p. 153). This subterfuge, which consists in the conscious exploitation of her predicament, is divulged by the narrator in its most pronounced form during the young Marianne's account of her life to Mlle Varthon:

. . . comme elle m'entretenait des malheurs de sa famille, je lui racontai aussi les miens, et les lui racontai à mon avantage, non pas par aucune vanité, prenez garde, mais, ainsi que je l'ai déjà dit, par un pur effet de la disposition d'esprit où je me trouvais. Mon récit devint intéressant; je le fis, de la meilleure foi du monde, dans un goût aussi noble que tragique; je parlai en déplorable victime du sort, en héroïne de roman, qui ne disait pourtant rien que de vrai, mais qui ornait la vérité de tout ce qui pouvait la rendre touchante, et me rendre moi-même une infortunée respectable.

En un mot, je ne mentis en rien, je n'en étais pas capable; mais je peignis dans le grand. (pp. 355-356)

The comparison with the "héroïne de roman" is most appropriate, for the homodiegetic narrative stance enables the narrator to discover that the characteristics which apply to the sentimental romance heroine are precisely those which she was striving to reproduce. This disparity between the impression the young heroine succeeded in creating and the real sentiments she experienced, recurs throughout the narrative. Earlier, during her initial encounter with Mme de

Miran, Marianne had disclosed that she was the object of Valville's passion but that she was also prepared to combat any feelings which he had aroused in her, out of respect for her benefactress. If she felt any remorse on this account, it was counteracted by the impression which she had been able to make on Mme de Miran and Mme Dorsin:

D'ailleurs, je venais de m'engager à quelque chose de si généreux, je venais de montrer tant de raison, tant de franchise, tant de reconnaissance, de donner une si grande idée de mon coeur, que ces deux dames en avaient pleuré d'admiration pour moi. Oh! voyez avec quelle complaisance je devais regarder ma belle âme, et combien de petites vanités intérieures devaient m'amuser et me distraire du souci que j'aurais pu prendre! (p. 190)

Juxtaposed to this inner self-satisfaction, is the outward display which she gives to her emotions:

Qui m'aurait vue, m'aurait cru triste; et dans le fond je ne l'étais pas, je n'avais que l'air de l'être, et, à me bien définir, je n'étais qu'attendrie.

Je soupirais pourtant comme une personne qui aurait eu du chagrin. . . . (p. 190)

Later, following the rupture with Valville, the homodiegetic narrator admits that she cried not out of genuine sorrow, but rather because it befitted her role of sentimental heroine:

. . . pour vous rendre un compte bien exact de la disposition d'esprit où j'étais, je vous dirai que je rentrai plus attendrie qu'affligée.

Et dans le fond, c'était assez la comme je devais être. . . . Mon aventure remuait donc les trois coeurs qui m'étaient les plus chers, auxquels le mien tenait le plus, et qu'il m'était le plus consolant d'inquiéter. Vous voyez que mon affaire devenait la leur, et ce n'était point la être si à plaindre. . . . Et toutes ces idées-là ont bien de la douceur; elles en avaient tant pour moi que je pleurais moins par chagrin, je pense, que par mignardise. (p. 141)

By examining her past life from her present perspective, the narrator is thus able to assess the factors which motivated her conduct.

The pseudo-memoir format, moreover, also necessitates that the narrating self have undergone some change before the "I" of the narration composes the autobiography. The change may be moral (Les Confessions du Comte de XXX), social (Le Paysan parvenu) or emotional (Manon Lescaut). It is the fact that the past "I" differs from the present "I" that gives the story its motivation and allows the hero to examine his past life for the purpose of explaining both to himself and to his narratee his present situation. In La Vie de Marianne, the change is dual, for not only has Marianne attained the status of countess, but she also claims to have overcome the vain and coquettish preoccupations which prevailed during her youth. The narrator herself often calls attention to the distance which separates the narrating self from the narrated self: "je suis un peu revenue des vanités de ce monde: à mon âge on préfère ce qui est commode à ce qui n'est que glorieux" (p. 272). More explicit, however, is her reference on one occasion to the younger Marianne in the third person, a form of address which underlines the extent of the dissociation between the narrating self and the narrated self:

Mais l'histoire de cette religieuse que vous m'avez tant de fois promise, quand viendra-t-elle? me dites-vous. Oh! pour cette fois-ci, voilà sa place; je ne pourrai plus m'y tromper; c'est ici que Marianne va lui confier son affliction; et c'est ici qu'à son tour elle essayera de lui donner quelques motifs de consolation, en lui racontant ses aventures. (p. 371)

The younger Marianne, it would seem, is no more a part of the narrator than is the nun, Tervire.

In spite of the occasional desire demonstrated by Marianne the narrator to dissociate her present self from her younger counterpart,

the distinction is by no means upheld, or upholdable. The memoir form itself ensures continuity, since the past, as Starobinski has asserted, can only be evoked from the circumstances in which the narrator finds himself in the present time of narration:

Au vrai, le passé ne peut pas être évoqué qu'à partir d'un présent: la "vérité" des jours révolus n'est telle que pour la conscience qui, accueillant aujourd'hui leur image, ne peut éviter de leur imposer sa forme, son style. Toute autobiographie--se limitât-elle à une pure narration--est une auto-interprétation.²⁰

In the first instance, narratorial interventions anticipate future turns in the heroine's life story and not only serve to link different episodes or parts, an organizational function, but also provide a level for pathos. Marianne, for example, often warns her narratee that she is approaching an important, that is, heavy-hearted aspect of her story: "J'approche ici d'un événement qui a été l'origine de toutes mes autres aventures. . ." (52); or again, that the villain de Climal will not turn out to be as evil an individual as hitherto depicted: "Ce pauvre homme (car l'instant approche où il méritera que j'adoucisse mes expressions sur son chapitre). . ." (p. 203). In one instance, the narrator even intermingles the narrated time and the narrating time in her prefiguration of an unhappy event: "Je touche ici à la catastrophe qui me menace, et demain je verserai bien des larmes" (p. 262).

If Marianne's concern with analyzing her past results from her situation and intentions in the narrating time, so does the importance she assigns to her correspondent, the Marquise. Both depend upon the narrative function, for the coincidence of the narrator and

the hero not only brings together the subject which speaks and the object which is spoken of, but also establishes an intimate rapport between the narrator and his narratee. The latter becomes closely allied with both the subject and object of the novel as the mature narrator returns in time to seek his existential self. The reader is able to ignore the author's existence because the latter, by having the narrator address a narratee, pretends that the reader does not exist. Whether the memoirs were intended for a specific narratee (La Vie de Marianne) or not (Le Paysan parvenu), the author strengthened the reader's participation by establishing a dialogue with him. This is done, in the case of Marivaux's mature novels, by addressing the narratee directly as "Madame" or as "vous," or indirectly as "on." While this presence of the narratee in the narrative situation does have a direct bearing upon the narrator's narrative function in Marivaux's narratives (the fact that they analyze their lives not only for themselves but also for an audience), a more detailed study of their importance falls within the scope of the narrator's communicative function.

Whereas this awareness and orientation towards the narratee is equally present in Joseph Andrews and Tom Jones, the narrative function of the heterodiegetic narrators in these novels differs from that of their counterparts in Marivaux's mature novels by reason of the narrative situation itself: excluded by definition from the diegesis, the heterodiegetic narrators of Fielding's fiction take as the subject of their narration, not their own lives, but the lives of others. In both instances, the narrator facetiously assumes, for the

most part, the role of chronicler and narrates facts which he has learned concerning the History which he purports to be recording. Such a narrative situation, even though it is loaded with irony, gives rise to a subject matter which cannot but differ from La Vie de Marianne or Le Paysan parvenu. This is not to say, however, either that the narrator is not dramatized or that the relationship which we have drawn attention to in Marivaux's homodiegetic novels between, on the one hand the narrating time and the narrated time, and, on the other hand the narrating self and the narrated self has disappeared or lost all its significance. In the first instance, by means of narratorial interventions and of the manner in which the material is presented, the narrator becomes as characterized as the participants in the story he relates. In the second case, just as Marianne the narrator passed judgement on the narrated events, so too do the narrators of Joseph Andrews and Tom Jones comment upon the Histories which they report, moving as did their marivaudian counterpart, from the specific to the general or, inversely, from wise axioms in general to a particular exposition of them. The temporal distance which separated Marivaux's reflecting narrators from their experiencing selves is combined in Fielding's novels with the physical distance between narrator and object of narration, thereby resulting in the position of superiority from which the narrator surveys and judges the action. What is excluded, however, are comments and in-depth psychological analyses which are supplied in Marivaux's novels by the coincidence of the subject which speaks and the object which is spoken of.

On occasion in Fielding's novels, and throughout Marivaux's Pharsamon, the narrator's narrative function is controlled not by his relationship to the story he is chronicling, but rather by his role as creator and manipulator of that very universe. In Joseph Andrews, this is restricted to the Author's Preface and to the introductory chapters to Books II and III; in Tom Jones, to the introductory chapters which precede each Book. The former falls within our discussion of the comic but also aligns itself with the introductory chapters in Tom Jones by reason of the fact that it undermines the narrator's subsequent guise as historian and points to the ironic nature of that mask. The narrator in Tom Jones differentiates these parts of the narrative by anticipating that the reader will find the least enjoyment in his perusal of them:

Peradventure there may be no Parts in this prodigious Work which will give the Reader less Pleasure in the perusing, than those which have given the Author the greatest Pains in composing. Among these, probably, may be reckoned those initial Essays which we have prefixed to the Historical Matter contained in every Book. (p. 158)

As ironic in his role of creator as in that of historian, the narrator justifies the inclusion of these essays by claiming that their function is to provide both a serious contrast to the comic tone which otherwise prevails, and a trademark to discourage imitators. In their totality, however, they constitute an important treatise on the art of writing and an admission of the fictitiousness of the History which is being related.

Marivaux's and Fielding's narrators share the task of narrating the diegesis and by means of innumerable asides concerning this role they call attention to this, the narrator's organizational function. In Pharsamon, however, the narrator poses as author, that is not only as recounter of the diegesis but also as creator of the diegetic content, and constantly calls into question and regulates the narrator's narrative function. For this reason, the organizational function of the narrator in this novel is greater than in Marivaux's other narratives, in particular La Vie de Marianne and Le Paysan parvenu, where the narrator is solely concerned with how best to narrate a true story, or, than in Fielding's novels, where, with the exception of the introductory chapters and prefaces, the narrator also poses as chronicler. In the case of Pharsamon, the narrator must likewise organize the narration of the story which he recounts, but he is also responsible for giving an account of the creative function. From this latter vantage point of fictitious author, he comments upon the composition itself, the power which he exerts over the direction in which the narrative will proceed and the reason for certain choices or decisions which he as creator has to reach. These are, however, interventions and at no time does the creative process become, as in Tristram Shandy or Jacques le fataliste, the primary subject matter of the narration.

For the most part, interventions referring to the narrator's organizational function as self-conscious narrator of Pharsamon are

of two kinds: either they attract attention to the control he exercises over his characters and their actions, or they betray, by means of interpellations to and anticipated objections by the narratees, the writer's awareness of his reading public and, in some instances, the importance which the reading public may exert on the substance and nature of a given narrative. It is in his exploration and exploitation of this polarity that Marivaux's narratorial organizational interventions in Pharsamon assume their greatest importance. In the first case, since the characters owe their existence to the fictitious author's pen, he is at liberty to select the names by which they will be called: "notre chevalier, que j'appellerai dans la suite Pharsamon"²¹; or again, "la dame que j'appellerai Félonde" (p. 616). Their speech, it is clear, also originates from the narrator's personal whimsies and his promise at one point that Pharsamon and Clorinne will no longer imitate in their speech the language of heroic romances is as much an assertion of the narrator's power over his characters as it is an attack upon the heroic romance tradition: "Oh, c'en est fait, je m'ennuie de ces fades compliments, dont presque tous les romans sont remplis; Pharsamon et le solitaire ne s'en feront plus" (p. 461). Previously, the same duality had been demonstrated by the narrator's mocking comment at the conclusion of the verbal exchange shared by the hero and his lady during the knight's first expedition: "Voilà ce qu'on peut appeler une imitation de haut style" (p. 405). Even more striking for its revelation of both the narrator's creative independence and his ridiculing of convention is the uncertainty which he feigns concerning the appellation

which he should give to the place where Pharsamon and Cidalise, together with their servants, strolled following dinner:

Le dîner mangé, nos quatre personnages allèrent se promener dans un petit bois enclos dans la maison, ou bien dans un vaste jardin, ce doit être l'un ou l'autre, je ne sais pas bien lequel des deux; car je n'ai point deux partis à prendre. Si je parlais d'amants suivant nos moeurs, je dirai une terrasse, ou je les mettrais dans une chambre; mais en fait de tendresse romanesque, les jardins, les bois, les forêts sont les seules promenades convenables. . . . (pp. 541-542)

Attention is also drawn to the fact that it is the fictitious author who selects both the perspective and the voice from which a given episode will be narrated, a choice which he may make according to the effect which he wishes to create. Following Pharsamon and Cidalise's reunion, the narrator desires to account for the misfortunes which Cidalise suffered during her lover's absence and decides that in order for the relation to create its maximum impact, it should originate from the mouth of his heroine: "mais il vaut mieux pour un moment que Cidalise parle elle-même, la chose en paraîtra plus touchante" (p. 537).

Furthermore, the narrator's self-consciousness is revealed by the awareness which he manifests with regards to his choice of vocabulary. Interventions on this topic may be simply humorous asides or they may combine the perception of the narrator as author and the record he supplies of what he was thinking at the very moment of composition. On the one hand, the narrator explains the meaning which a particular word has in a given context, the word faveur for example: "Qu'à ce mot, le lecteur, par parenthèse nécessaire, n'aille pas donner un injuste essor à son imagination, les princes romanesques

ont leur style, et faveurs est mis à la place de bontés" (p. 543).

On the other hand, by revealing his train of thought while composing the narrative, the narrator often combines his self-conscious function with a thrust at his characters or at the narratee. When Pharsamon and Cidalise are reported to be asleep, for example, the narrator stresses their ignoble actions by emphasizing that he intentionally refrained from accusing them of snoring lest he diminish their pretentious nobility: "je dirais qu'ils ronflèrent à l'envi l'un de l'autre, si je ne craignais de choquer la noblesse" (p. 505). Out of respect for the narratee, an elderly coquette who would like to enter into an amorous liaison with the hero is said to want to marry him: "(je dis l'épouser, car je ne suis pas d'humeur à mettre sur la scène un amour scandaleux)." The devious form which these invectives assume is repeated in an address to women in general, an attack which also follows the author's train of thought in a self-conscious manner:

Le dérangement d'habit dans presque toutes les femmes, est ordinairement suivi d'un dérangement d'humeur, soit dit en passant; j'ai dit presque, de crainte de les choquer toutes, et ce presque là, doit engager celles qui liront ceci, à croire qu'elles sont du nombre des exceptées; de sorte qu'il n'y en aura pas une qui ne s'applique l'exception, quoiqu'il n'y en ait pas une que ma critique n'apostrophe. (p. 534)

The narrator's reasoning need not take the form of a gibe at his narratee and may reflect an earnest recognition of the inadequacies of language to represent actions or feelings. This is the case when the narrator interjects to explain his difficulty in expressing what goes on in, for example, a cat's mind: "(je dis s'imaginent; car je

n'ai point à présent d'autre terme pour exprimer le raisonnement d'un chat)" (p. 557).

The narrator, moreover, insists upon his freedom "de tout dire, et de changer de discours à mesure que les sujets qui se présentent me plaisent" (p. 605). He consequently draws attention to the beginning and end of certain scenes, underlining the fact that he pulls the strings and controls the narrated time. Frequently, when a reason for changing the direction of the narrative is supplied, the interjection takes the form of a metalepse, a term used by Genette to apply to intrusions by the narrator, or through him, by the narratee, into the diegetic universe²²: "il y a déjà près d'une heure qu'ils sont à table, ou du moins mon intention a été qu'ils y demeurent tout ce temps-là, il est temps aussi qu'ils se retirent, et je finis le repas" (p. 461). On occasion, he emphasizes this control by juxtaposing the narrating time to the narrated time, before allowing the former to interfere in the latter: "Continuons. Voilà tous nos gens couchés; il n'est encore que trois heures du matin pour eux, mais il n'est que neuf heures du soir pour moi, et ainsi je vais les faire agir tout comme s'ils avaient ronflé vingt-quatre heures" (p. 603). The narrator even invites the narratee to participate with him in the artistic creation, thereby indicating not only the narratee's superior position vis-à-vis the diegetic characters, but also the narrator's control over that same narratee: "Tirons son rideau pour la laisser reposer, et revenons un peu au chevalier Pharsamon" (p. 503). At times, however, the narrator playfully reverses the tables and goads his narratee into thinking

that he is the one who controls the division between the end of one scene and the beginning of the next: "pourvu qu'on me donne le temps d'aller pour un moment retrouver Cliton et Elice, nous verrons sûrement beau jeu" (p. 510). On a different occasion, the narrator draws attention to the arbitrariness of his narrative by declaring that he is unsure as to whether he should allow his characters who are at table to enter into a conversation: "Je ne sais s'il serait dans l'ordre ou non de faire jaser nos aventuriers; il n'est pas fort aisé de leur donner le temps de parler, et celui de manger. . ." (p. 460). The dilemma is solved when an anonymous interpellation is made to suggest that since one normally talks at table, fictitious characters should be allowed the same freedom: "Mais, dira-t-on, il est assez ordinaire de parler à table. . . . Je consens donc à leur faire dire quelques mots" (p. 460).

Interventions which bear upon the fictitious author's creative function are also introduced by anticipating objections or reactions by narratees in general, or by a specific kind of narratee such as a critic. Prior to the Histoire du solitaire, the narrator interrupts his account of Pharsamon's and Cliton's reception at this individual's house in order to answer a critic who might object to the serious turn which the narrative is taking:

Voici, dira quelque critique, une aventure qui sent le grand: vous vous éloignez du goût de votre sujet; c'est du comique qu'il nous faut, et ceci n'en promet point. Dans le fond il a raison: j'ai mal fait de m'embarquer dans cette aventure. Le plaisant pourra peut-être y faire naufrage. Je dis peut-être, car je tâcherai de le sauver. Cependant il serait plus prudent de ne point l'exposer. Il me prend presque envie d'effacer ce que je viens d'écrire: qu'en dites-vous, lecteur? Allons, c'est bien pensé; mais c'est de la peine de plus, et je la crains. (p. 457)

The narrator is depicted at work, pen in hand, stopping and starting, responsible for his characters and their story yet afraid that his commentary is out of place. Rather than suppress it, however, he chooses to add to it in order that he may carry with him not the malicious critic but the goodwilled reader whom he sets against that same critic:

Ne semble-t-il pas après tout à monsieur le critique, que parce qu'il a ri quelque part, on soit obligé de lui fournir toujours de quoi rire? . . . Suivez-moi, mon cher lecteur, à vous dire de vrai, je ne sais pas bien où je vais; mais c'est le plaisir du voyage. Nous voici dans une solitude; restons-y puisque nous y sommes, nous en sortirons comme nous pourrons avec nos personnages.
(p. 457)

By underlining his ignorance as to the direction the story will take, the narrator emphasizes that his is the controlling hand which is responsible for this fictitious narrative. Following the conclusion of the interpolated story, he takes pride in his art of composition and in his ability to extract himself and his characters from difficult situations:

Eh bien, cher lecteur, êtes-vous content de la vie de la belle solitaire? Je me suis, dites-vous tout bas, quelquefois trouvé dans l'embarras; qu'importe, si je m'en suis bien tiré je n'en aurai que plus de mérite; quand on ne sait où l'on va, s'il arrive qu'on se conduise passablement, on est plus adroit que ceux qui marchent la carte en main; je serai, je vous assure, et soit dit sans vanité, assez content de moi, si je puis tirer Pharsamon d'ici avec autant de succès.
(p. 500)

Once again, what is emphasized is not only the absence of any preconceived story line, either fictitious or real, and thus the uncertainty pertaining to the upcoming dénouement, but also the skill which is required to bring about this natural ending. This, one should add, in

spite of the narrator's occasional confession that the reins with which he holds his characters are too loose, as in the following intervention which follows a lengthy conversation between the hero and the heroine:

Mais je n'avais pas dessein de faire durer la conversation de Cidalise et de Pharsamon, et cependant elle est plus raisonnablement longue. Auteurs, ne jurez jamais de rien, ne promettez rien; ce que l'on promet aux lecteurs est souvent la chose que l'on tient le moins.
(p. 541)

The narrator also interrupts his narrative in order to answer his narratees, either readers or critics, who might object to the scenes which he depicts or to the manner in which he relates them. He may categorically disregard such objections by claiming complete poetic license, as is the case in his justification of Pharsamon's ability to recognize a portrait of himself:

Où diantre me dira-t-on, le sieur Pharsamon élevé à la campagne parmi des paysans, et des nobles demi-rustres et polis, a-t-il appris à se connaître en portraits. . . . Ne pourrai-je rien hasarder, monsieur le critique? et serez-vous l'éternel redresseur des torts de mon histoire? Eh bien, j'en conviens, Pharsamon eut peut-être tort . . . mais enfin il admira, je l'ai dit, et cela restera. (p. 525)

Or, the question may be so ludicrous that the narrator's creative function is revealed and the right to question both the discourse and the motivation behind it is protested. Such a case in point occurs when an anonymous reader expresses scepticism at Cliton's and Fatime's ability to carry on a conversation while accompanying their respective master and mistress on a walk:

On s'étonnera sans doute de la conversation que je fais faire à nos deux sujets subalternes. . . .
Oh, je reponds à cela que . . . mais plutot je n'y reponds rien du tout, la question n'en vaut pas la peine.
(p. 570)

Usually, however, the narrator provides a more serious, more satisfactory answer to the questions which do, after all, originate from within himself. On two occasions, such justifications refer to what might be taken as anomalies in the portrayal of Pharsamon. In the one case, the narrator anticipates an objection to the fact that Pharsamon should believe himself to be a knight when he lacks the most important constituent, the armour: "Quelque chicaneur me dira sans doute que ce jeune gentilhomme ne pouvait se persuader qu'il était chevalier, puisqu'il n'en avait pas l'armure; mais je reponds à cela, que sa folie n'avait pas encore été jusqu'à vouloir en tout ressembler aux héros de ses livres" (pp. 400-401). In the other instance, a critic is made to complain that the profound thoughts attributed to Pharsamon are incompatible with his nature:

En vérité, dira mon critique, Pharsamon est bien posté pour faire de si grandes réflexions; sans doute, un homme de son espèce réfléchit sur tout et partout; au reste ces réflexions que je lui fais faire, étaient bien plus promptes dans sa tête qu'elles ne le paraissent, lorsqu'il les faut mettre sur le papier: car, en un instant, Pharsamon réfléchit, raisonna, et jugea tout ce que je n'ai pu dire moi, qu'en beaucoup de mots. (p. 521)

In this, an explanation of marivaudage, the narrator not only draws attention to the difficulty which an author faces when putting thoughts into writing, but also reveals that the thoughts arise originally in the creator's mind, not in the character's.

In other interventions the narrator emphasizes this fictitious nature of his composition by assigning to the interlocutor, that is to the narratee, perceptions on this account. Cidalise, for example, has just fainted for the second time as a result of Pharsamon's injury:

Que d'évanouissements, dira quelqu'un! Un seul aurait suffi: il est vrai, le premier était naturel, et le second n'était que par forme: c'était un de ces évanouissements de commande, qui semblait nécessaire à Cidalise pour revêtir son aventure de toutes les formalités requises. (pp. 409-410)

By having an anonymous narratee remark upon the artificiality of the scene and suggest that the narrator could have avoided it, the emphasis is again upon Pharsamon as a literary creation rather than as a true story; moreover, by attempting to explain the reasons for Cidalise's actions, the narrator also ridicules the romanesque tradition. This duality similarly lies at the roots of a later intervention which addresses itself to the frequent appearances made by gardens in this and other narratives: "Toujours des jardins, dira-t-on? Oui, toujours des jardins. Que serait-ce, s'il vous plaît, qu'une maison de campagne, ou qu'un château sans jardin? J'aimerais autant une mesure" (p. 673).

Unlike the narrator of Pharsamon, the reflecting narrator of La Vie de Marianne (and also of Le Paysan parvenu) consistently draws attention to the fact that she is recounting a true story and that her function as narrator is to record rather than to create. Such is also true, in the main, of the narrator of Joseph Andrews and Tom Jones, even though this is an ironic front behind which such a convention is ridiculed. Moreover, whereas Marivaux's narrators frequently belittle their ability to put their lives into writing, the narrators of Fielding's narratives are most proud of the poetic embellishment with which they adorn their Histories. Interventions attesting to the narrator's organizational function in these works

therefore emphasize the respective ineptness or capability of the narrator to record his story in a literary manner. Intrusions of a different kind, however, occur in both Marivaux's mature novels and in Fielding's, as well as in Pharsamon, and serve to organize the delivery of each particular discourse.

In the first instance, Marianne repeatedly interrupts her narrative in order to underline that she is not an authoress and that her composition will consequently suffer stylistically:

Quand je vous ai fait le récit de quelques accidents de ma vie, je ne m'attendais pas, ma chère amie, que vous me prierez de vous la donner toute entière, et d'en faire un livre à imprimer. Il est vrai que l'histoire est particulière, mais je la gâterai, si je l'écris; car où voulez-vous que je prenne un style?
(p. 8)

Not only does she draw attention to this absence of style in her work, but she even claims to have no idea of what the concept implies: "je parlais tout à l'heure de style, je ne sais pas seulement ce que c'est. Comment fait-on pour en avoir un? Celui que je vois dans les livres, est-ce le bon?" (p. 9). Consequently, the reflecting Marianne warns her narratee that the account of her life which is to follow will undoubtedly be a great waste of paper, but lest the lazy side of her nature seize upon this excuse and abridge or even cut short her life history, she realizes that she had better not speculate too much on this subject: "je vais barbouiller bien du papier; mais je ne veux pas songer à cela, il ne faut pas seulement que ma paresse le sache" (p. 16). In order to compensate for this absence of literary style and skill, Marianne declares that her narration will assume a conversational tone, regulated by an exchange between the sender herself,

and the receiver, the Marquise:

Peut-être devrais-je passer tout ce que je vous dis là; mais je vais comme je puis, je n'ai garde de songer que je vous fais un livre, cela me jetterait dans un travail d'esprit dont je ne sortirais pas; je m'imagine que je vous parle, et tout passe dans la conversation. (p. 36)

The Avertissement to Part II summarizes the narratorial intrusions which occurred in the preceding part and insists both upon the narrator's ignorance of novel techniques and upon the conversational tone which Marianne claimed to convey:

Marianne n'a point songé à faire un roman non plus. Son amie lui demande l'histoire de sa vie, et elle l'écrit à sa manière. Marianne n'a aucune forme d'ouvrage présente à l'esprit. Ce n'est point un auteur, c'est une femme qui pense . . . voilà sur quel ton le prend Marianne. Ce n'est, si vous voulez, ni celui du roman, ni celui de l'histoire, mais c'est le sien: ne lui en demandez pas d'autre. Figurez-vous qu'elle n'écrit point, mais qu'elle parle. (pp. 55-56)

This stance is, of course, closely connected to the narrator's testimonial function, for the inability to embellish a biography poetically and the desire to maintain a conversational tone also suggest a preoccupation with accurate and truthful transcription.

The other method used by the narrator of La Vie de Marianne to indicate her shortcomings as an author resides in the many authorial promises which are made only to be broken. Tervire's story, for example, is announced in Part IV: "Je vous annonce même l'histoire d'une religieuse qui fera presque tout le sujet de mon cinquième livre" (p. 216). Part V, however, does not contain the promised story but ends with the assurance that the next part will commence with this account: "Je n'ai pas oublié, au reste, que je vous ai annoncé l'histoire d'une religieuse, et voici sa place; c'est par où

commencera la sixième partie" (p. 268). The same promise is reiterated at the conclusion of Part VI: "Je vous dirai le reste dans la septième partie, qui, à deux pages près, débutera, je le promets, par l'histoire de la religieuse" (p. 318). At the end of this part, however, the narratee is made to interject and complain that the nun's biography has not yet appeared: "Mais l'histoire de cette religieuse que vous m'avez tant de fois promise, quand viendra-t-elle? me dites-vous. Oh! pour cette fois-ci, voilà sa place; je ne pourrai plus m'y tromper" (p. 371). In fact, Tervire is only introduced at the end of Part VIII and she begins her homodiegetic-intradiegetic narrative at the commencement of Book IX. This game which Marianne plays with her narratee is clearly intended to underline the narrating Marianne's guise of incompetence as an author, since it is her ability to organize the narration of her biography which is constantly questioned and discredited.

The nun's story is not, moreover, the only account which is delayed, even if it is the most noticeable one. A description of Marianne's stay at the convent, promised in Part III, is finally delivered in Part V. The third part, furthermore, ends with the announcement that Mme de Miran's and Mme Dorsin's portraits will appear in the subsequent part. In fact, Part IV begins with Marianne's benefactress' portrait and Mme Dorsin's appears only at the end of this section. The latter portrait, furthermore, does not live up to the expectations raised by the narrator when she first announced that it was forthcoming:

. . . c'est ici où j'ai dit que je ferais le portrait de cette dame. J'ai dit aussi, ce me semble, qu'il serait long, et c'est de quoi je ne réponds plus. Peut-être sera-t-il court, car je suis lasse. Tous ces portraits me coûtent. Voyons celui-ci pourtant.
(p. 214)

Added to this, is the narrator's inability to complete the description, a task which is postponed to Part V: "Mais je suis trop fatiguée pour continuer, je m'endors . . . je la remets à une autre fois" (p. 216).

The example of portrait drawing is interesting for another reason, since the narrator's interruptions and self-conscious commentary on this account also reveal a contrary strain to the one we have just documented, that is, a tendency to emphasize not Marianne's non-literariness but rather her preoccupation with the writing process. As is often the case with Marivaux, everything is not as lucid as it appears, and Marianne the narrator demonstrates, following her exposé of Mme Dorsin, that she is most knowledgeable with regards to the art of portrait drawing:

Encore un petit article, et je finis; car je renonce à je ne sais combien de choses que je voudrais dire, et qui tiendraient trop de place.

On peut ébaucher un portrait en peu de mots; mais le détailler exactement comme je vous avais promis de le faire, c'est un ouvrage sans fin. Venons à l'article qui sera le dernier. (p. 227)

On other occasions, the reflecting Marianne draws attention to her literary self-consciousness by emphasizing the difficulties, in some cases the impossibility, of transposing actions into words. Valville, it will be remembered, had been absent at the moment when Marianne was unmasked by Mme Dutour in front of Mlle Fare and her maid-servant.

Upon his arrival, however, he assessed the situation correctly and reacted accordingly: "Valville arrive d'un air riant; mais à l'aspect de Mme Dutour, le voici qui rougit, qui perd contenance, et qui reste immobile à son tour" (pp. 263-264). The narrator demonstrates authorial lucidity and preoccupation by hastily adding that the events occurred more quickly than she is able to relate them: "ceci, au reste, se passa plus vite que je ne puis le raconter" (p. 264).

Frequently, the narrating Marianne draws attention to her self-consciousness as a writer by referring to the continual reappear-ance of her moralistic digressions. Sometimes they appear in spite of the author: "Cette réflexion a coulé de ma plume sans que j'y prisse garde" (p. 209); or again, "Je suis insupportable avec mes réflexions, vous le savez bien" (p. 221). Often, however, the narrator is fully conscious of what she is saying and even implies that these asides fit into the overall pattern of her work: "Mais m'écarterai-je toujours? Je crois qu'oui" (p. 63); or, "je retourne toujours aux réflexions, et je vous avertis que je ne me les reprocherai plus" (p. 81). Finally, the narrator even takes pride not only in the reflection itself, but also in the manner in which it fits into the entire composition: "Ma réflexion n'est pas mal placée" (p. 87). In any case, this perception of her biography as a literary creation, albeit an authentic one, focuses attention on the Marianne-auteur rather than on the Marianne-femme.

Evidence of Marianne's authorial prowess is also revealed by other narratorial interventions. Some, for example, such as the final paragraph of Part I which refers to the division of Marianne's

story into parts, stress the importance of what might appear to be artificial divisions marking the end of one book and the beginning of the next:

J'approche ici d'un événement qui a été l'origine de toutes mes autres aventures, et je vais commencer par là la seconde partie de ma vie; aussi bien vous ennuierez-vous de la lire tout d'une haleine, et cela nous reposera toutes les deux. (p. 52)

The division into parts is therefore not only a means of separating important material, but it also provides a resting place both for the narrator and for his narratee. This particular organizational aside is characterized, then, by the awareness of and consideration for both the narrator and the narratee. Similarly, the procrastination displayed by Marianne in delaying the portrait of Mme Dorsin is also motivated by her respect and regard for the Marquise and herself:

Il vous revient encore un portrait, celui de la dame avec qui elle était; mais ne craignez rien, je vous en fais grâce pour à présent, et en vérité je me l'épargne à moi-même . . . il est bon que nous reprenions toutes deux haleine. Je vous le dois pourtant, et vous l'aurez pour l'acquit de mon exactitude. Je vois d'ici où je le placerai dans cette quatrième partie, mais je vous assure que ce ne sera que dans les dernières pages.
(pp. 171-172)

The last sentence is most illuminating for it reveals once again that the narrator is aware of her narratorial function and also demonstrates that the account which she renders of her life is planned and organized. In this instance, moreover, the design is adhered to.

Not only is Marianne conscious of what will be recorded later in her history, but she is informed as to the form that her narrative has assumed in the past and is displaying in the present. On the one

hand she allows herself to digress and add a moralizing reflection because she realizes that she has not done so for some time: "Comme il y a longtemps que je n'ai fait de pause, vous aurez la bonté de vouloir bien que j'observe encore une chose. . ." (p. 87). On the other hand, she reproaches herself with devoting too much time to some events, at the expense of others. An account of the exchange between Mme de Miran and the abbess following Marianne's kidnapping, for example, is cut short because the narrator feels that she has neglected Valville who had not been permitted to sit in on this interview: "Passons là-dessus, je m'y arrête trop; j'en perds de vue Valville, dont Mme de Miran avait encore à soutenir le desespoir, et à qui, dans l'accablement où il se trouvait, elle avait défendu de paraître" (p. 325). This denotes an acute awareness in the reflecting Marianne of her organizational, narratorial function, as does the following intervention which explains the reasons for condensing a conversation between Mme Dutour and Marianne: "Il me faudrait un chapitre exprès, si je voulais rapporter l'entretien que nous eûmes en mangeant" (p. 98). This example displays recognition that Marianne, in spite of her insistence that she is not an author and that she is conversing with the Marquise, is in fact putting her experiences into writing with as much skill as she can muster.

Finally, the narrator of La Vie de Marianne even touches upon a subject which was treasured by the narrator of Pharsamon, the value of what appears to be un rien, and in so doing again reveals the self-conscious side of the narrator's character. In Pharsamon, it will be remembered, the narrator had answered a critic who had

complained about the absurdity of the fight scene in Cidalise's mother's country home:

Vous vous étonnez qu'un rien produise un si grand effet; et ne savez-vous pas, raisonneur, que le Rien est le motif de toutes les plus grandes catastrophes qui arrivent parmi les hommes . . . il faut cependant me tirer de ce discours; car j'aime à moraliser, c'est ma fureur; et s'il était séant de laisser mes personnages en pleine campagne sans leur donner de secours, j'ajouterais, par dépit pour le rien qu'on a repris dans mon histoire, que les fameuses inutilités qui occupent aujourd'hui les hommes, et qu'on regarde comme le sujet des plus dignes travaux d'esprit, sont . . . de grands riens plus méprisables, ou pour le moins plus dangereux, que les petits riens semblables à ceux qui font en ce moment ici courir à ma plume la prétentaine sur le papier. (pp. 562-563)

Marianne, however, who does not claim to be the inventor of the diegetic material, is made to display more subtlety and she draws attention to the disparity which exists between the apparent and the actual merit of what is often believed to be worthless information: "Toutes ces petites particularités, au reste, je vous les dis parce qu'elles ne sont pas si bagatelles qu'elles le paraissent" (p. 31). On another occasion, moreover, the reflecting narrator demonstrates her authorial self-consciousness by reasoning that "tous ces détails sont ennuyants, mais on ne saurait s'en passer; c'est par eux qu'on va aux faits principaux" (p. 258). In one instance, she even comments upon the distortion which results when common occurrences or phenomena are rendered into a discourse: "Les petites choses que je vous dis là, au reste, ne sont petites que dans le récit" (p. 62).

The value of Fielding's introductory chapters both in Joseph Andrews and in Tom Jones have attracted sufficient attention and need not be documented here at length.²³ Of importance to our study,

however, are the interventions which refer to the narrator's organizational role as creator of the diegesis and which consequently suggest an affinity between Fielding's novels and Pharsamon. In Joseph Andrews, for example, the narrator treats of the division of books into chapters and parts, and aligns himself by reason of the comic tone which prevails, to the narrator of Pharsamon rather than to the reflecting Marianne, even though it is the latter who digresses upon this subject. The narrator in Fielding's novel repudiates the misinformed reason which the common reader attributes to the presence of divisions, that is, that it is a device whereby an author may pad his volumes, and insists that it is for the reader's advantage rather than the author's that such a practice has become traditional:

But in reality the case is otherwise, and in this, as well as all other instances, we consult the advantage of our reader, not our own: and indeed, many notable uses arise to him from this method: for, first, those little spaces between our chapters may be looked upon as an inn or resting-place. . . . As to those vacant pages which are placed between our books, they are to be regarded as those stages where, in long journeys, the traveller stays some time to repose himself, and consider of what he hath seen in the parts he hath already passed through. (p. 73)

If this narrator differentiates himself from the mature Marianne both by insisting that the divisions are solely for the reader's ease and by adding playful commentary, such as the other reasons that these pauses are present (they enable the reader to put down the book and satisfy his hunger or thirst without having to damage the pages by turning down the corners), he also sets himself apart from Pharsamon's narrator: there is, after all, a serious undercurrent which flows

against the ironic tide and accentuates the role which the reader is to play during the reading process. A closer analysis of this, however, falls under the rubric of the narrator's communicative function.

Two different kinds of organizational interventions in Tom Jones, both dealing with the narrator's creative function and therefore located in the introductory chapters, closely resemble those in Pharsamon. On the one hand, the diegetic content is justified by attesting to the importance of seemingly important events; other interventions, on the other hand, draw attention to the hard work and artifice which is necessitated by the composition. Emblematic of the first type, is the interpolation which follows the narrator's account of Sophia's successful retrieval of her muff from the fire, an intervention which, while it brings to mind similar statements in Pharsamon and La Vie de Marianne, adopts the comic tone and detailed argument of the former:

In reality, there are many little Circumstances too often omitted by injudicious Historians, from which Events of the utmost Importance arise. The World may indeed be considered as a vast Machine, in which the great Wheels are originally set in Motion by those which are very minute, and almost imperceptible to any but the strongest Eyes. (p. 170)

In the second instance, the narrator warns his narratee not to jump to conclusions and criticize the parts of his History without having familiarized himself with the whole. In so doing, he emphasizes the skill which is required to mould the various parts into an organic whole:

First, then, we warn thee not to hastily to condemn any of the Incidents in this our History, as impertinent and foreign to our main Design, because thou dost not

immediately conceive in what Manner such Incident may conduce to that Design. This Work may, indeed, be considered as a great Creation of our own; and for a Reptile of a Critic to presume to find Fault with any of its Parts, without knowing the Manner in which the Whole is connected, and before he comes to the final Catastrophe, is a most presumptuous Absurdity. (p. 398)

Just like the narrator of Pharsamon, moreover, this narrator underlines the difficulties involved in bringing about a suitable ending: "But to bring our Favorites out of their present Anguish and Distress, and to land them at last on the Shore of Happiness, seems a much harder Task" (p. 675). His charge, however, is more difficult than that assigned to the narrator of Pharsamon, for he is restricted by his concern that the outcome be natural: "To natural Means alone are we confined; let us try therefore what by these Means may be done for poor Jones" (p. 678).

The narrator's ironic pose as historian, both in Joseph Andrews and Tom Jones, limits the affinities which his organizational, creative function may share with the narrator of Pharsamon to the prefaces and introductory chapters. Otherwise, the narrator in Fielding's narratives is prevented from alluding to his role as creator of the diegesis, but this is not to say that he pretends, like Marianne, to being an incompetent author. On the contrary, the narrator is most conscious of himself as creator of the discourse and, unlike the Countess, candidly admits and takes pride in the poetic embellishments which ornate his narrative. The narrator of Tom Jones, for example, draws attention to his use of figures, in particular similes, metaphors and allegory, in one of two ways. Either he uses a linking phrase which points to the precise figure he

is utilizing, such as "if I may use the Metaphor" (p. 178); "to lay aside all Allegory" (p. 171); "to drop all Metaphor and Figure" (p. 461). Or, more frequently, the narrator moves away from the figurative by means of various locutions such as "in plain English" (p. 380); "to speak plainly" (p. 62); "to be plain" (p. 115); "in a Word" (p. 331); "as it is vulgarly called" (p. 105); "in vulgar language" (p. 594). On one occasion, the two alternatives are even combined: "To speak simply, and without any Metaphor. . ." (p. 583). The reason for adorning the narrative is supplied by the narrator prior to Sophia's initial appearance in the History:

. . . we have taken every occasion of interspersing through the whole sundry Similies, Descriptions, and other kinds of poetical Embellishments. These are, indeed, designed to supply the Place of the said Ale, and to refresh the Mind, whenever those Slumbers which in a long Work are apt to invade the Reader as well as the Writer, shall begin to creep upon him. Without Interruptions of this Kind, the best Narrative of plain Matter of Fact must over-power every Reader. (p. 114)

The presentation of the heroine which follows this intervention occupies an entire chapter which is aptly entitled "A Short Hint of what we can do in the Sublime, and a Description of Miss Sophia Western." The first part of this chapter, moreover, conforms to the narrator's rationalization of poetical embellishment and is meant "to prepare the Mind of the Reader for her Reception, by filling it with every pleasing Image, which we can draw from the Face of Nature" (pp. 114-115).

The self-conscious historian attracts attention to his literary role in other ways. On several occasions, the help of the Muses is comically invoked in order that the narrator may produce a description

which he feigns he would otherwise be incapable of composing. In Joseph Andrews, for example, the narrator pretends that he is at a loss to describe the combat between the hunting dogs and Joseph:

"Now, thou, whoever thou art, whether a muse, or by what other name soever thou choosest to be called . . . do thou assist me in what I find myself unequal to" (pp. 201-202). The same device is used in Tom Jones this time to describe the amorous battle between Tom and Mrs. Waters:

But here, as we are about to attempt a Description hitherto unessayed either in Prose or Verse, we think proper to invoke the Assistance of certain Aerial Beings, who will, we doubt not, come kindly to our Aid on this Occasion.

"Say then, ye Graces, you that inhabit the heavenly Mansions of Seraphina's Countenance; for you are truly Divine, are always in her Presence, and well know all the Arts of Charming; say, what were the Weapons now used to captivate the Heart of Mr. Jones. (p. 389)

Not only is the epic simile ridiculed in this manner, but the narrator more importantly succeeds in emphasizing the compositional skill which he possesses, for the latter derives from the former. Such is also the function of the following intervention which precedes the description of Sophia: "we will endeavour with our utmost Skill to describe this Paragon, though we are sensible that our highest Abilities are very inadequate to the Task" (p. 117). By drawing attention to the magnitude of the task, the narrator congratulates himself on his compositional ability.

Finally, Fielding's narrators intervene not only in order to boast of their literary prowess, but also to draw attention to the organization of their composition in a more neutral manner. For

example, the narrator of Joseph Andrews discusses the form which his description of Beau Didapper will take by asserting that "the qualifications of his mind were well adapted to his person. We shall handle them first negatively" (p. 269). Just prior to the completion of this picture of the fop, the narrator again interrupts to declare that the end of the description is close at hand: "And to finish his character. . ." (p. 269). The narrator in Tom Jones, moreover, persists in underlining his scribal function not only by referring to the method he is pursuing, as in "to carry on the Comparison we made use of before" (p. 623), but also by ending many chapters with a declared awareness of these very divisions: "which those who relish that Kind of instructive Writing, may peruse in the next Chapter" (p. 38); "but this being Matter of great Importance, we shall reveal it in the next Chapter" (p. 102), etc. If this approximates the intrusions which conclude the various books of La Vie de Marianne (not Pharsamon, where only one of ten parts ends on this self-conscious note), with the exception that Fielding's narrator produces that which he has promised, the same can be said of the following intrusion: "Dinner was just ended when Mrs. Miller received a Letter; but as we have had Letters enough in this Chapter, we shall communicate the Contents in our next" (p. 632). In this case, the intervention explains that the organization of the conclusion of one chapter and the beginning of the next is dictated by compositional considerations.

A different kind of narratorial intervention, nevertheless organizational in its function, is manifest in all the works under consideration in this study. These intrusions relate the manner in

which the narrator recounts the story or combines the various threads of the plot and as such they are not normally regulated by an admission of authenticity or fictitiousness. In the main, they fall into one of two categories: they are either economical clauses or linking statements.

The first type of interjection to be considered here draws attention to omissions in the narration of the diegetic content and while these are always accounted for in Fielding's narratives, they sometimes go unexplained in Marivaux's novels. The narrator of Pharsamon, for example, offers no reason for his failure to detail the events of several days: "Je ne vous dirai pas ce qui se passa pendant quelques jours" (p. 413).²⁴ Marianne similarly skips the period she spent with the curate and his wife, her first guardians: "Je passe tout le temps de mon education dans mon bas âge, pendant lequel j'appris à faire je ne sais combien de petites nippes de femme" (p. 15). Conversations between various characters are also either abridged by Marianne, "abrégeons donc" (p. 341) or omitted in their entirety: "Ce qui fut dit entre la dame, la prieure et moi pendant cet intervalle de temps, je le passe" (p. 156). In most instances, however, the reasoning behind the omissions is supplied. In Pharsamon, this may be for the purpose of pursuing the actions of other characters, as is the case when the narrator cuts short a dialogue between Pharsamon and Cidalise in order to concentrate on their servants: "Ce récit . . . que j'omets pour passer à deux amants inferieurs, qui pendant la conversation de leurs maîtres, mettaient de leur côté le temps à profit" (p. 416). Most often, however, the

narrator of this particular narrative passes over dialogues because he finds them too boring:

Je ne rapporterai point la conversation entière de ces quatre personnes, je ne trouve à mon gré rien de plus fatigant que le récit d'une conversation, fût-elle la plus amusante; et si je l'ai fait quelquefois, c'est que quelquefois je suis comme Homère, il s'assoupit de temps en temps et moi je dors. (p. 535)

Economical statements are more frequent and more diverse in La Vie de Marianne and Joseph Andrews than in Pharsamon.²⁵ Both narrators, for example, omit material which they consider to be extraneous to the design of their history. In Marianne's case, she refrains from informing her narratee as to what happened both to the coach in which she was travelling and to its passengers who were killed: "Je ne vous dirai point ce que devint le carrosse, ni ce qu'on fit des voyageurs tués; cela ne me regarde point" (p. 12). Joseph Andrews' narrator similarly dismisses an argument between Joseph and Barnabas as "concerning evidence not very necessary to be related here" (p. 55). Both narrators also avoid recording conversations which are too ordinary and common, such as Marianne's exchange with Valville pending the arrival of a surgeon: "Je passe quelques excuses que je lui fis dans l'intervalle sur l'embarras que je lui causais; excuses communes que tout le monde sait faire, et auxquelles il repondit à la manière ordinaire" (p. 67); or, Adams' diatribe against vanity, riches and the church: "Adams now began a long discourse; but as most which he said occurs among many authors who have treated this subject, I shall omit inserting it" (p. 214).

Most frequently, both in La Vie de Marianne and in Joseph Andrews omissions are motivated by a certain respect for the narratee.

The Marquise, for example, is spared several descriptions which Marianne assumes she could easily supply herself: "je n'en parlerai point, vous le devinez bien" (p. 23); or again, "je supprime ici un détail que vous devinerez aisement" (p. 158). Similarly, lest the narratee become bored, the narrator omits the speech which the curate made prior to the young Marianne's departure, with his wife, for Paris: "je ne vous rapporterai point tout ce qu'il me dit encore avant que nous partissions: j'abrège, car je m'imagine que toutes ces minuties de mon bas âge vous ennuiant" (p. 16). Fielding's narrators also bypass conversations which are "too tedious to enumerate" (Joseph Andrews, p. 148) or which the narratee might not find particularly entertaining: "Adams, Joseph, and Fanny assembled over the fire, where they had a great deal of innocent chat, pretty enough; but, as possibly it would not be very entertaining to the reader, we shall hasten to the morning" (p. 135). Trulliber's speech on the dignity of the cloth is likewise omitted (p. 139), as is the discourse between Mr. Booby, his wife Pamela and Lady Booby, a conversation which "would afford little improvement or entertainment to the reader" (p. 246). Omissions in Joseph Andrews and Tom Jones also arise because the narrator feels that the narratee is equally capable of imagining that which he would otherwise have to relate, such as Fanny's and Joseph's amorous exchanges "which all true lovers will represent to their own minds without the least assistance from us" (p. 135). For reasons of decorum, the narrator of Joseph Andrews even betrays the task of the recording chronicler and refuses, out of respect for his narratee, to quote Mrs. Tow-wouse in full: "she added another name, which we do not

care to stain our paper with. It was a monosyllable beginning with a b-, and indeed was the same as if she had pronounced the words, she-dog" (p. 69).

These economical metalingual statements, moreover, serve another function in Fielding's novels in that they flatter the reader: the state of mind enjoyed by Slipslop following her topsy-turvy exchange with her mistress in Book I, 6, for example, is deemed "not necessary to mention to the sagacious reader" (p. 29); Mrs. Tow-wouse's discovery of her husband in bed with the maid-servant Betty is also referred to only in passing for the narrator believes that "without the assistance of a single hint from us, every reader of any speculation, or experience, though not married himself, may easily conjecture that it concluded with the discharge of Betty, the submission of Mr. Tow-wouse. . ." (p. 72); lastly, since the narratee is often aware of certain events before many of the characters, the narrator draws attention to the fact that he will not repeat a conversation when the narratee is already familiar with its content: "It would be impertinent to insert a discourse which chiefly turned on the relation of matters already well known to the reader" (p. 53).

The narrators of La Vie de Marianne and of Joseph Andrews also present reasons for omissions which are peculiar to their respective narratives and which relate to their own narrative situation. Marianne, for instance, claims that she lacks the necessary information to acquaint the Marquise with details concerning the office of the Minister before whom she had been made to appear: "Je ne vous parlerai point de ce qui regarde son ministère; ce serait une matière

qui me passe" (p. 314). This, it is evident, is a method of underlying the pseudo-truth of the narrative and could be used ironically by Fielding's narrators. A variation of this particular device is therefore detectable in the narrator of Joseph Andrews' ironic refusal to supply details about the road taken by his characters as they approached Lady Booby's country seat:

The reader must excuse me if I am not particular as to the way they took; for, as we are now drawing near the seat of the Boobies, and as that is a ticklish name, which malicious persons may apply, according to their evil inclinations, to several worthy country squires, a race of men whom we look upon as entirely inoffensive, and for whom we have an adequate regard, we shall lend no assistance to any such malicious purposes. (p. 61)

Unique to Fielding's narratives, however, are those playful, organizational metalinguistic discourses which account for his reason, upon occasion, to desist from embellishing the discourse. Typical, in this regard, are the reasons suggested for the absence of a simile in the description of Joseph's rescue of Adams from the hunting dogs:

Reader, we would make a simile on this occasion, but for two reasons: the first is, it would interrupt the description, which would be rapid in this part; but that doth not weigh much, many precedents occurring for such an interruption: the second, and much the greater, reason is, that, we could find no simile adequate to our purpose. (pp. 202-203)

Linking statements are used by our narrators to draw attention to what Butor has termed structures de succession.²⁶ By this, is meant the awareness of the fact that the chronological linearity of any narrative is suspended when the narrator must leave one character or set of characters in order to account for another. Metalinguistic interventions which underline this organizational act are more

pronounced in Pharsamon and Joseph Andrews than in La Vie de Marianne or Le Paysan parvenu, since the narrative situation of the homodiegetic novel is such that the subject matter is often restricted to the narrating self's passed life. This is true of La Vie de Marianne, whereas Pharsamon presents the actions of two sets of characters. In Joseph Andrews, moreover, where the two protagonists are often apart, the narrator also has to account for several secondary characters of a lesser, but nevertheless significant importance. There are, however, other factors which may lead to the suspension of the narrated time and which consequently affect the organization of the diegesis. Most notable, in the case of our two novelists, are the pauses during which the narrator digresses or those which serve to link the structural divisions of the narrative, that is the chapters or parts.

In the first instance, the self-conscious narrator underlines his control over the narration by emphasizing the moment at which he moves from one character to the next. The narrator of Pharsamon, for example, has just reported the separation which occurred at the end of the knight-errant's first expedition and announces that he will follow the hero rather than his princess: "Laissons maintenant Cidalise à la colère de sa mère, et voyons ce qui arriva à Pharsamon quand il fut chez son oncle" (p. 422). The same format, that is the exhortative of the verb "laisser," is utilized on two other occasions, the one when Pharsamon and his uncle are separated immediately before the second expedition (p. 451), the other when attention is diverted from the master and his mistress to their servants (p. 680). On another occasion, the narrator demonstrates a preference for the first

person singular rather than the exhortative: "je retourne à Pharsamon que je ne veux plus perdre de vue" (p. 452). A combination of the two occurs during the relation of Pharsamon's stay with Clorinne. After relating a conversation between the hostess and her servant, the narrator introduces a change in subject matter: "Tirons son rideau pour la laisser reposer, et revenons un peu au chevalier Pharsamon" (p. 503). In this case the narratee has no sooner been invited to participate in the construction of the division between scenes, than he is relegated to his customary position as the narrator proceeds to report the hero's actions to him from the perspective of an eye-witness:

Tirons son rideau pour la laisser reposer, et revenons un peu au chevalier Pharsamon que j'aperçois se promenant à grands pas dans sa chambre. . . . Il lève les mains au ciel, il s'arrête, il recule, il s'écrie, et tout cela à l'honneur de Clorinne, à qui il s' imagine de parler sur la foi des tendres compliments qu'elle lui a faits à la fin de son récit: Pharsamon fonde une suite de tendresse, dont il pense avec douceur qu'elle va l'accabler. Là-dessus il se fait des demandes à lui-même, et ses réponses causent l'agitation où je le vois. (p. 503)

Marianne also exhibits a preference for the exhortative but utilizes a different verb: "Revenons à Mme Dorsin et à son esprit" (p. 222). The same expression is used on two other occasions and demonstrates a desire to proceed with the action rather than to analyze the character of the President (p. 316) or of Mlle Varthon (p. 418). The narrator of Joseph Andrews is closer in this instance to Pharsamon's than to the reflecting Marianne by reason of the fact that he uses linking phrases predominantly in order to bridge the transition between his depiction of one character's actions and another's. If the mode of expression and its purpose is the same,

however, the frequency with which he has recourse to metalingual phrases such as "we shall return," "to return to," "we will leave . . . to return to," "leaving . . . we will carry our reader to," or, "we will leave . . . to entertain our reader with" far surpasses their equivalency in Marivaux's narratives. On three occasions, linking phrases of this nature are used as attention is shifted from Joseph to Adams or vice-versa (pp. 50, 53, 109); a similar number of interjections reveal a change from Joseph to Lady Booby (pp. 26, 237, 281); on occasion, movement from an inn scene involving minor characters to Joseph's actions is glided over in the same manner (p. 60), as is the transfer of the focal point of interest from the hypocritical brave man to Adams (p. 115); finally, the shift from Mrs. Tow-wouse's miserable state of mind to the reason behind it, is also revealed by the bifurcate construction "we will leave her, to open to the reader. . ." (p. 69).

Instead of just utilizing a linking phrase in order to move from an account of one character's actions to those of another, the narrator may be more self-conscious in drawing attention to his pursuit of a different goal. In Pharsamon, for example, the transition is often provided by means of an imaginary query or desire which is attributed to a narratee. In one instance, after the separation of Pharsamon and his uncle, the narrator had chosen to follow the knight-errant. The return to the uncle is facetiously brought about and introduced in spite of the narrator:

Laissons-le [Pharsamon] là pour un moment, car il me semble que le lecteur me demande déjà compte de l'oncle que j'ai laissé dans l'ardeur qui lui fait poursuivre

un lievre; le lecteur aurait bien pu le conduire chez lui, quand j'aurai oublié de le faire. Je ne sache aucune aventure qui lui soit arrivée, digne d'interrompre celles, qui désormais doivent occuper Pharsamon; mais puisqu'on le veut, je dirai donc que. . . . (p. 451)

The change from Geronimo's cure of Cidalise and Pharsamon to the state of affairs surrounding their servants is likewise introduced in order to satisfy the narratee's curiosity: "Laissons le travailler, et satisfaisons la curiosité du lecteur, qui aura raison de me dire qu'il est en peine de ce que sont devenus Cliton et Fatime" (p. 680). Sometimes, however, the narratee's wishes go unheeded and the narrator takes advantage of a change in scenery to put him in his place. Such is true of the intervention which ends the marriage scene and which contains a brawl during which Cidalise disappears:

On me demande sans doute compte de la princesse Cidalise; il paraît même extraordinaire qu'elle ait pu s'eclipser. Par quelle étrange aventure, dira-t-on, est-il possible qu'elle ne soit pas retrouvée? Par une aventure que vous ne savez pas, monsieur le lecteur, mais que vous saurez quand il me plaira; en attendant voyons lequel des deux est le plus pressé, ou de vous informer de ce que fit Pharsamon, ou de vous apprendre ce qu'est devenue sa princesse. Ma foi je ne sais lequel prendre, il faut pourtant me déterminer, suivons Pharsamon, puisque nous savons où il est, et le hasard nous montrera Cidalise.
(pp. 614-615)

Although intrusions of this kind are absent from Marivaux's mature narratives, they appear frequently in Pharsamon, usually in the form of metaleptic interventions. Clorinne and Pharsamon have been separated, for example, and the narrator contemplates the dilemma which he faces: "Auquel des deux irons-nous maintenant? à Clorinne ou à Pharsamon?" (p. 500). Not only does he reveal his decision, but the narrator also confuses the narrated time and the narrating time

by playfully suggesting that he will stay with Clorinne "et puis nous rejoindrons ce triste chevalier qui ne s'ennuiera pas à nous attendre" (p. 500). The same type of metaleptic intervention is also utilized to end a digression and return to the diegetic events. In the example which follows, this is combined with, and introduced by, an objection from a narratee:

Hé vite, me dit mon critique, vous avez laissé vos amants transis; ils sont pâles comme la mort, et vous vous amusez à faire un traité de la cause de leurs mouvements et de leur nombre; cela vient bien à propos! Que deviennent-ils? Mon critique a raison: mes personnages sont dans un trop pitoyable état pour être abandonnés. (p. 529).

Again, the implication is that the narrating time can affect the events of the narrated time.

Metalinguistic intrusions of this kind also occur in Fielding's novels. At one point in Joseph Andrews, Joseph is delayed in an inn and the narrator uses this as an excuse for transferring his vision in the direction of Parson Adams: "As we cannot therefore at present get Mr. Joseph out of the inn, we shall leave him in it, and carry our reader on after Parson Adams" (p. 78). By suggesting, in this case, that the narrating time is controlled by the narrated time, a metaleptic narration is brought about. This is also true of two interventions in Tom Jones. The one concerns the return from a pause, during which Allworthy's estate was described, to the action at the breakfast table when Allworthy presented the foundling to his sister:

Reader, take Care, I have unadvisedly led thee to the Top of as high a Hill as Mr. Allworthy's, and how to get thee down without breaking thy Neck, I do not well

know. However, let us e'en venture to slide down together; for Miss Bridget rings her bell, and Mr. Allworthy is summoned to Breakfast, where I must attend, and, if you please, shall be glad of your Company. (pp. 32-33)

Here, the narrating time is depicted as being the same as the narrated time, thereby enabling the narrator to intervene in the latter. The same is true of the other example of metalepse in Tom Jones which occurs following the narration of Jenny Jones' expulsion and is caused by the manner in which the narrator takes his leave of her: "To this Place therefore, wherever it was, we will wish her a good Journey, and for the Present take Leave of her" (p. 46).

Return from digressive material is also handled by means of organizational, linking interventions even though, in sharp contrast to La Vie de Marianne, these appear only rarely in Joseph Andrews and Tom Jones. When utilized, however, they follow the same pattern as phrases which assure the transition from the activities of one character to those of another. In Pharsamon, the narrator uses "quittons" to mark the end of the digression on "rien": "quittons un rien pour revenir à un autre" (p. 563). On another occasion, he expresses himself otherwise: "je passe mon temps à vous conter des fagots, cela vaut encore mieux que de le passer à ne rien faire. Continuons. Voilà tous nos gens couchés" (p. 603). As a rule, however, the narrator has recourse to the same expression, showing a preference for the verb "revenir" as in the abrupt end which he puts to a discussion which was intended to answer the complaints of a critic: "Revenons à la marche de nos aventuriers, qu'une digression assez inutile m'avait fait quitter" (p. 401).²⁷ The narrating Marianne, whose reflections

far outnumber those of Pharsamon, utilizes a variety of metalingual phrases in order to make the same transition: as well as the more familiar "retournons à" (p. 60), "revenons à" (pp. 70, 131, 149), "reprenons vite mon récit" (p. 22), "continuons mon récit" (p. 172), or, "laissons" (p. 149), the linking may also be supplied by an appeal to the narratee's recollection of the state of affairs prior to the digression. In this instance, the phrases "vous vous ressouvenez que. . ." (p. 129) or "comme je vous l'ai déjà dit" (p. 33) fulfill the same purpose. Of singular importance is the locution "où en étais-je" which provides the passage from the digression on female vanity to Marianne's description of her behaviour at church (p. 63). This pretense by the narrator that she has become so involved in the reflection that she is no longer aware of the point which she had reached prior to the digression, is subtly ironical and intended to emphasize her feigned incompetence as an author. The same device is, moreover, utilized in Pharsamon where the narrator's open contradiction of his literary prowess is ironic but certainly lacking in subtlety:

Où en sommes-nous? C'est un grand embarras que de répondre à tous les goûts, et que de les contenter tous! Mais parbleu, arrive ce qui pourra; si vous me prenez pour un auteur vous vous trompez, je me diverts, à la bonne heure, si je vous diverts quelquefois aussi. (p. 603)

Finally, many reflections in La Vie de Marianne are linked to the narration of the diegetic events by means of statements which attest to the irrelevance of the interjections: "Souffrez mes petites réflexions; j'en ferai toujours quelque'une en passant: mes faiblesses

m'ont bien acquis le droit d'en faire. Poursuivons" (p. 21); or again, "Mais il ne s'agit point de cela" (p. 41). Attention has already been drawn to similar interventions in the context of the narrator's feigned inability to compose and one can only stress the reciprocal nature of these overlapping organizational functions: just as the reflective discourse allows the narrator to hide behind a mask of authorial incompetence, so too does this feigned inefficiency serve as a link between the metalinguistic and main narrative.

Fielding's narrators seldom have recourse to organizational linking devices following digressions. In the case of Joseph Andrews, where digressions are rare, the narrator ends his apostrophe to Vanity with the phrase "and so I return to my history" (p. 57). The same statement, "but to return to our history" (p. 133), ensures the transition between the only lengthy digression in this novel, the one containing the narrator's ideas about high and low life, and a return to the narration of the diegesis. In Tom Jones, where digressions are as much a part of the novel as in La Vie de Marianne, the absence of phrases which draw attention to the transition from one level of narration to another, from digressive or metalinguistic material to the principal narration, is more striking. They do, nevertheless, appear occasionally, at the conclusion of the introductory chapters to certain books, as the end of Book I suitably demonstrates:

"Having premised thus much, we will now detain those, who like our Bill of Fare, no longer from their Diet, and shall proceed directly to serve up the first Course of our History, for their Entertainment" (p. 27).²⁸

By placing digressive discourse either at the beginning or at the end of chapters, a kind of division which is absent from Marivaux's narratives, Fielding either utilizes a different kind of linking statement or, and this is more frequently the case, he refrains from utilizing one at all. In the first instance, the diegesis is presented as proof or example of a maxim or reflection which precedes it and the connection between the narration of diegetic events and the meta-linguistic intervention is drawn by phrases such as "Miss Bridget is an Example of all these Observations" (p. 49); or, "And, indeed . . ." (p. 69); or again, "Thus it happened to poor Tom" (p. 109). On one occasion, Pharsamon's narrator had recourse to a similar technique of linkage: "Il est doux, dit-on, de se ressouvenir de ses maux passés. Nos gens vérifièrent le proverbe" (p. 565). This form of presentation is an exception and Marivaux normally has his narrator draw a lesson from the diegesis rather than, as in Fielding's case, have the diegesis support a reflective intervention. Usually, however, in Tom Jones, the end of a chapter is considered as sufficient in itself, and a new chapter returns the reader to the diegetic level automatically. Such, for example, is true of the digressions on Tacit Obedience and Goodness of Heart which end Book I, 5 and Book III, 8 respectively. Frequently, moreover, digressions occur in the middle of a chapter and the narrator, who may apologize for the intervention at its onset, reverts to the diegetic narration upon its completion without any further reference to his organizational function:

Here, Reader, I beg your Patience a Moment, while I make a just Compliment to the great Wisdom and Sagacity of our Law, which refuses to admit the Evidence of a

Wife for or against her Husband. This, says a certain learned Author, who, I believe, was never quoted before in any but a Law-book, would be the Means of creating an eternal Dissension between them. It would, indeed, be the means of much Perjury, and of much Whipping, Fining, Imprisoning, Transportation, and Hanging.

Partridge stood a while silent. . . . (pp. 75-76)

The third principal use for linking statements is to organize and connect the various divisions of the narrative. Absent in Pharsamon, this function is nevertheless utilized both in La Vie de Marianne and Le Paysan parvenu, where it links the different parts which appeared serially, and in Fielding's novels which are broken down into numerous chapters and parts. Parts II and V of Le Paysan parvenu, for example, start with a similar phrase and draw attention to the point at which the narrative had been suspended in the previous part: "J'ai dit dans la première partie de ma vie que" (p. 57); "J'ai dit dans la dernière partie que" (p. 221). Marianne uses a variety of locutions to serve the same purpose, notably "je vous ai dit que" (pp. 58, 100, 219); "vous vous souvenez que" (p. 219); "vous avez vu que" (p. 273); "reprenons le fil de notre discours" (p. 271); "poursuivons notre histoire. Nous en sommes à" (pp. 321-322); "Continuons . . . nous sommes à" (p. 377). Supplementary linkage is supplied by lengthy conversations with the narratee, the Marquise, in which Marianne comments on the rapid or slow appearance of the different parts (referred to at the beginning of Parts III-XI), or on the subject matter of the preceding part (referred to at the beginning of Parts II and VIII). Fielding, whose most frequent major divisions are chapters rather than parts, normally starts a chapter by referring to the events of the previous one, or ends one

on an anticipatory note. In Joseph Andrews, for example, there is an abundance of phrases such as "in the manner we have before related" (p. 271); "as we have said" (p. 58); "mentioned in the last chapter" (p. 118). Inversely, where the link is supplied by statements at the conclusion of a chapter, the following phrases, taken from Tom Jones where they are most prominent, are customary: "which those who relish that Kind of instructive Writing, may peruse in the next Chapter" (p. 38); "we shall reveal it in the next Chapter" (p. 102); "as you may read in the next Chapter" (p. 342); "as in the following Chapter" (p. 723), etc. Whereas linkage phrases of this nature are more frequent in Tom Jones than in Joseph Andrews, the latter novel relies more heavily upon interventions at the beginning of chapters. In neither case, however, are the lengthy conversations between narrator and narratee which provide the flow between the various parts of La Vie de Marianne duplicated: even the introductory chapters to the different parts of Fielding's novels do not attempt to establish a link with the previous part.

The communicative narratorial function in Marivaux's and Fielding's prose works has received a great deal of attention from scholars interested in the one or the other of these two authors. More specifically, in the case of Marivaux's narrators, Giovanni Bonaccorso has documented the presence and importance of interventions which fall into this category both in the Oeuvres de jeunesse and in the major novels, just as W. Pierre Jacobée has done for the Journaux et oeuvres diverses. Similarly, John Preston and Wolfgang Iser have

analyzed Joseph Andrews and Tom Jones from the same perspective. Attention should nevertheless be drawn to certain differences in the use by our authors of this narratorial function before preceding to the narrator's final role, his testimonial one.

Contact is established and maintained in all the narratives by means of direct addresses to the narratee in the vocative. La Vie de Marianne and Le Paysan parvenu differ from the other novels, however, by reason of the fact that there is, for the most part, only one narrator.²⁹ They also differ from one another in that the interpellations in the former, "vous," "Madame" or "ma chère amie" refer to a specific addressee, the Marquise, whereas the "vous" of Le Paysan parvenu remains an unidentified reader of Jacob's memoirs. In neither case, moreover, is there any attempt to distinguish between various kinds of readers, that is narratees, a feature which is prominent both in Fielding's novels and in Pharsamon. For example, just as the narrator of Tom Jones differentiates "Sneerers and profane Wits" from the "graver Reader" (p. 30), so too does his counterpart in Pharsamon set the "lecteur impétueux" (p. 547) against the "benin lecteur" (p. 603). There are, however, many more categories of narratees in Fielding's novels than in Pharsamon³⁰ and Fielding's manipulation of the communicative narratorial function is primarily aimed at controlling the reader's response to the novel. John Preston has summarized this aspect of Tom Jones most aptly:

Its structure is the structure of successive responses to the novel. It exists in the reader's attention rather than in the written sequences. This means that its effect is epistemological rather than moral. It helps us to see how we acquire our knowledge of human experience; it is a clarification of the process of understanding.³¹

The importance of the various narratees in creating these different attitudes and in controlling the reader's response has been suggested by Wolfgang Iser:

Here [Tom Jones] we have a clear outline of the role of the reader which is fulfilled through the continual instigation of attitudes and reflections on those attitudes. As the reader is maneuvered into this position, his reactions--which are, so to speak, prestructured by the written text--bring out the meaning of the novel.³²

Pharsamon, in this respect, is as different from Fielding's novels as are Marivaux's other novels and does in fact bear closer affinity with the seventeenth century comic novel. The different use made of this particular manifestation of the narrator's communicative function can be identified with the help of an example, which, as is the case in Fielding's novels, involves the juxtaposition of two different kinds of narratees: "Voici, dira quelque critique, une aventure qui sent le grand. . . . Qu'il s'en passe s'il lui plaît; un peu de bigarrure me divertit. Suivez-moi, mon cher lecteur, à vous dire le vrai, je ne sais pas bien où je vais" (p. 457). In this instance, the exchange between narrator and narratees does not help control the reader's response to the text, nor does it manipulate him into adopting a particular moral attitude vis-à-vis the characters or the diegesis. Rather, the intervention is comic in itself and is motivated by the narrator's self-consciousness, as is equally true of similar interpolations in Scarron's Le Roman comique.³³

Whereas the communicative interventions in Fielding's narratives serve primarily the reader, in Marivaux's novels, where they assume the form of addresses to a particular addressee, they are principally

of use to the narrator. Marianne is very much concerned with the impression her story makes on the Marquise and many of her interjections reflect this attitude towards her narratee. To this end, forms of address such as "jugez,"³⁴ "observez,"³⁵ "remarquez,"³⁶ "imaginez,"³⁷ "figurez"³⁸ and "notez"³⁹ abound. If these exchanges with the Marquise are also intended to emphasize a particular point or to encourage the narratee to become a participant in the description, the verb choice draws attention to Marianne's preoccupation with eliciting a favourable, often sensible reaction to her story. Rhetorical questions are also utilized ad infinitum in order to arouse a similar response either of pity or of approval: "que ditez-vous de ma lettre?" (p. 158); "n'est-il pas vrai?" (p. 209); "avais-je tort de. . ?" (p. 80). Approbation is not only solicited for the young protagonist's actions, but also for the narrator's and in this the communicative narratorial function of La Vie de Marianne approaches that of Pharsamon. There is, however, one major difference, for the object of Marianne's pride lies not in her authorial prowess, but rather in her ability to moralize:

Dans le fond, ce n'est plus avoir de l'honneur que de laisser espérer aux gens qu'on en manquera. L'art d'entretenir un homme dans cette espérance-là, je l'estime encore plus honteux qu'une chute totale dans le vice; car dans les marchés, même infâmes, le plus infâme de tous est celui où l'on est fourbe et de mauvaise foi par avarice. N'êtes-vous pas de mon sentiment? (p. 48)

The same approval is sought for following a digression dealing with dévots and which culminates on an even stronger note: "Mais n'admirez-vous pas, au reste, cette morale que mon pied amène?" (p. 68)

La Vie de Marianne exploits the narrator's testimonial function in order to underline the pseudo-truthfulness of the narrative. Whether the eighteenth-century reader of this novel believed that he held an authentic document in his hand as the Avertissement claims, or whether he willingly suspended his disbelief, is irrelevant to our discussion of narratorial function. Such an inquiry would proceed on a different level since it involves not the narrator and the narratee but the author and the reader.⁴⁰ The devices whereby the narrator may credit the diegesis with authenticity are many and the diversity demonstrated by Marianne in this area is considerable.⁴¹

In the first instance, the mature Marianne informs her correspondent that certain parts of her account may be verified in legal documents. This is true of the details which she supplies concerning the accident to which her subsequent misfortunes are attributed: "il y eut même un procès-verbal de fait sur tout ce que je vous ai dit, et qui fut écrit par une espèce de procureur fiscal du lieu" (p. 12). On other occasions, the narrator cites the source for information which she relays to the narratee but which she could not have known without the assistance of others. This is the case as regards her knowledge that an account of the accident has been kept, as well as in respect to the finer details with which she was made familiar by the curate's sister into whose custody she was placed following her parents' death: "C'est de la soeur de ce curé de qui je tiens tout ce que je viens de vous raconter" (p. 12). Twice, moreover, Valville

is named as the person who has instructed Marianne on other points: "la première fois qu'il m'y avait vue, à ce qu'il m'a dit depuis. . ." (p. 190); "Il m'a avoué depuis que. . ." (p. 191). In both instances the reference to the source for the information which the narrator passes on to her narratee is motivated by the fact that the young protagonist was unaware of her lover's thoughts at this particular moment in the narrated time. The narrating self's preoccupation with substantiating the validity of her narrative is thus betrayed by this recognition that she must account for the information which she includes in her life story. On a different occasion, Marianne backs up a statement which Mlle Varthon had made to her by stating that she has since then had the opportunity to verify the accuracy of her assertion: "et là-dessus elle disait vrai, je l'ai su depuis" (p. 387).

The same testimonial intent underlies Marianne's frequent comparison of her memoirs to fiction, for this she does while insisting that her narration is a true account of her life and consequently different from the infamous romans. She is quick to point out, for example, that even though the circumstances surrounding her childhood misfortunes could have been copied from a fictitious novel, they are in fact true:

Il y a quinze ans que je ne savais pas encore si le sang d'où je sortais était noble ou non, si j'étais batarde ou légitime. Ce début paraît annoncer un roman: ce n'en est pourtant pas un que je raconte; je dis la vérité comme je l'ai apprise de ceux qui m'ont élevée. (p. 10)

Her protestations that she is not an authoress and that the simplicity of her style is a natural reflection of the authenticity of her letters, has been discussed as one aspect of the narrator's

organizational function, but as is often the case, the distinction between one role and another is not a clear-cut one. In this instance, the organizational and testimonial roles overlap. Equally important for its testimonial value, is the justification which Marianne supplies of Valville's infidelity, an explanation which is brought about by an objection from the Marquise with whom the narrator is said to have been in contact:

C'est qu'au lieu d'une histoire véritable, vous avez cru lire un roman . . . et dans ce sens-là, vous avez eu raison de me dire: Ne m'en parlez plus. Un héros de roman infidèle! on n'aurait jamais rien vu de pareil. Il est réglé qu'ils doivent tous être constants; on ne s'intéresse à eux que sur ce pied-là, et il est d'ailleurs si aisé de les rendre tels! il n'en coûte rien à la nature, c'est la fiction qui en fait les frais.

Oui, d'accord. Mais, encore une fois, calmez-vous; revenez à mon objet, vous avez pris le change. Je vous récite ici des faits qui vont comme il plaît à l'instabilité des choses humaines, et non pas des aventures d'imagination qui vont comme on veut. Je vous peins, non pas un coeur fait à plaisir, mais le coeur d'un homme, d'un Français qui a réellement existé de nos jours. (pp. 375-376)

If this quotation has been cited at length, it is because of its dual importance. On the one hand, as has been stated, it demonstrates Marianne's desire to supply what she takes to be proof of her story's authenticity. On another level, this is of course a reaction by Marivaux to the displeasure expressed by his reading public over the turn of events.⁴² On the other hand, and more important to us, the value of the quotation is maximized when it is juxtaposed to the following passage from Joseph Andrews, for the disparity between the two indicates the different use made of the narrator's testimonial function by Marivaux and by Fielding:

I question not but several of my readers will know the lawyer in the stage-coach the moment they hear his voice. It is likewise odds but the wit and the prude meet with some of their acquaintance, as well as all the rest of my characters. To prevent, therefore, any such malicious applications, I declare here, once for all, I describe not men, but manners; not an individual, but a species.
(p. 159)

Unlike Marianne, Fielding's narrator uses his testimonial role in order to underline that his narrative is true to life, rather than veracious in itself. These diverging tendencies, best brought forward by contrasting the final sentences of our two quotations, will be dealt with more completely during an analysis of Fielding's narrators' testimonial function.

Numerous other devices are used by Marianne to suggest that she is telling a true story. Equally effective, is the admission of thoughts or actions which in themselves are detrimental to the young protagonist's character. Usually, such confessions are introduced by "je vous avouerai que. . ." (pp. 15, 22) or "je vous avoue que. . ." (pp. 35, 39). The obvious reason for the frequent appearance of these expressions at the beginning of the novel resides in the fact that it is of her behaviour vis-à-vis M. de Climal that the narrating Marianne is most ashamed. Even more frequently, narratorial ignorance is utilized to assure the Marquise that Marianne is telling the truth. In this case, the narrator's incertitude about certain points is introduced by "j'ignore si" (p. 222) or "je ne sais. . ." (p. 407). A variation of this occurs when the narrator declares that her memory is not perfect and that she must consequently omit certain aspects of her story: "je ne sais plus. . ." (p. 398); "je ne me ressouviens. . ."

(p. 326). Perhaps the best example of this technique is the one where a defective memory is combined with the reproduction of a letter, for the latter is itself presented as documentary evidence: "la lettre était courte, et la voici, autant que je puis m'en res-souvenir" (p. 187). In the case of La Vie de Marianne, the letters reproduced do not originate only with Mme de Miran, as in our first example, but also with Valville: "je reçus aussi deux ou trois billets de Valville, et ceux-ci, sa mère les savait; je ne vous les rapporterai point, il y en avait de trop longs. Voici seulement ce que j'ai retenu du premier" (p. 287).

Finally, the implied truth of the narrative can be conveyed by an emotional response to the events of the narrated time, for if the narrator in a homodiegetic novel can still be emotionally aroused by certain recollections, this would add extra weight to the authenticity of the narrated events. Marianne, for example, in recollecting her childhood experiences, claims that she is still affected emotionally: "Je frissonne encore en me ressouvenant de ces choses-là" (p. 18); or again, "ce récit-là m'attriste encore" (p. 23). Equally important, are the sentiments which the narrator attributes to her narratee, for Marianne expects that her friend will also be moved by the events of her life: "Je suis sûre que vous en frémissiez" (p. 12); "il n'y avait rien de si touchant que cet entretien, comme vous le voyez" (p. 16). In fact, the narrator fears that the Marquise will be affected even more than she herself is by the narration, for the former is not familiar with the outcome of the different episodes. The attempts made to calm the Marquise down and to make her less

despondent are consequently also endowed with testimonial value:

"Attendez pourtant, ne vous alarmez pas" (p. 71); "ce qui va vous faire réjouir, c'est que. . ." (p. 131).

In Marivaux's earlier novel, Pharsamon, the narrator had also utilized testimonial devices, but only sporadically. A heterodiegetic rather than homodiegetic narrator, he adopts the pose of historian and records the exploits of Pharsamon. Unlike Cervantes' narrator in Don Quixote, or Marianne in La Vie de Marianne, the narrator of Pharsamon does not attempt to give credit to his account by documenting the sources from which he holds his information. He does, however, insist that his knowledge is only partial: "je ne sais point ce que Pharsamon répondit à cette nouvelle attaque qu'on faisait contre son coeur; mais je me doute aisément. . ." (p. 500). The same declaration of ignorance is repeated throughout the narrative (pp. 525, 530, 606) and constitutes the principal desire to substantiate the narrator's intermittent pose and once-stated assertion (p. 557) that he is in fact a historian and the chronicler of real events. On other occasions, phrases such as "à la vérité" (p. 537) or "je vous avoue que. . ." (p. 492) display the same intent. This pose of narrator-as-historian, however, is an ironic one which is constantly ridiculed and called into question not only by the subject matter itself, but also by the attention which the same narrator draws to his ability and role as creator of the diegetic material. The devices which we have demonstrated as having testimonial value in La Vie de Marianne, in particular the refusal to appear omniscient, are consequently ironic in Pharsamon where the narrator-as-creator

frame negates any attempt to substantiate the authenticity which is suggested by the narrator's pose as historian. Marivaux, it should be emphasized, is not original in this regard and while he differs from Cervantes who has the narrator of Don Quixote maintain the pose of historian, he imitates Scarron's narrator in Le Roman comique and Furetière's in Le Roman bourgeois.

This ironic pose as historian is consistently exploited in Joseph Andrews and Tom Jones where the comic narrators maintain their guise as chroniclers of real events throughout the novels while simultaneously emphasizing the ridiculous nature of such a pose. As in Pharsamon's case, the irony is revealed by the incongruity which exists between the narrator-as-historian position and the attention which the same narrator attracts to his creative, organizational role. However, whereas in Pharsamon the narrator intermingles the two, in Fielding's narratives the two are kept apart. On the one hand, the preface to Joseph Andrews and the introductory chapters to each book both in this work and in Tom Jones present narrators who claim to be inventors of stories which, rather than being historically true, are verisimilar or true to life. On the other hand, throughout the remaining and greater part of these novels, the narrators playfully pretend to being authentic historians. In the light of the introductory chapters, as well as by reason of the comic exaggeration and features, these claims become ironic and convey a condemnation of the literary practice, displayed by Marivaux for example, which attempted to establish the novel as a respectable genre by presenting the events as real, whereas the distinguishing

feature was in fact their semblance of actuality. The testimonial interventions in Fielding's principal narratives, while they are assigned a meaning and function which is diametrically opposite to that of similar statements in La Vie de Marianne, nevertheless assume the same form.

The heterodiegetic relationship which the narrators of Joseph Andrews and Tom Jones share with their narratives demands that they give greater attention to the sources from which they hold the information than the homodiegetic Marianne who takes her own past as the subject of her narration. The conclusion to Tom Jones only suggests that the narrator has met with and become well-acquainted with Tom and Sophia, but in Joseph Andrews the narrator takes great pains to ironically reinforce his story's authenticity by insisting that his account is based on meetings with several characters. Such a case in point involves the practical jokes played on Adams in the squire's home, of which the narrator has been made aware by more than one person:

Mr. Adams, from whom we had most of this relation, could not recollect all the jests of this kind practised on him . . . and indeed, had it not been for the information which we received from a servant of the family, this part of our history, which we take to be none of the least curious, must have been deplorably imperfect. (p. 207)

In turn, Fanny (p. 142) and Joseph (p. 199) are also mentioned in this capacity, as are a few minor characters who otherwise would not appear in the novel. This is true of a friend of the constable (p. 59) and of a person who remains unnamed (p. 249). The reliability of these informants is playfully enhanced by the discrimination which

the narrator displays on other occasions by refusing to accept all the information with which he has been presented: "I have heard it was remarked that she fixed her eyes on him much more than on the parson; but this I believe to be only a malicious rumour" (p. 239). Even without the introductory chapters the irony in the narrator's voice is evident, for the statement concerning Lady Booby's behaviour at church is, given her character, most probable. To negate it, then, by referring to the unreliability of the source, is to ridicule the narrator-as-historian front. A similar situation arises in Tom Jones when the narrator, by discrediting his source, pretends to approve of the society through which Lady Bellaston moves:

Many idle Stories were told about this Society. . . . But upon very strict Enquiry, I find there is not the least Truth in any of those Tales, and that the Assembly consisted in reality of a Set of very good Sort of People. (p. 606)

On a different occasion, the same narrator, tongue in cheek, also makes his narratee aware that it is his duty as a historian to relate even those occurrences of which he doubts the truthfulness:

Reader, I am not superstitious, nor any great Believer of modern Miracles. I do not, therefore, deliver the following as a certain Truth, for, indeed, I can scarce credit it myself: But the Fidelity of an Historian obliges me to relate what hath been confidently asserted. The Horse, then, on which the guide rode, is reported to have been so charmed by Sophia's Voice, that he made a full Stop. (p. 427)

This gibe at historical truth as the proper subject matter of fiction, or at the affectation which accompanies the novel-as-truth pretense, is reinforced by a subsequent revelation, namely, that Sophia's words which are supposed to have caused the horse to stop, coincided with a

change in the guide's behaviour, for the latter desisted from applying his spur to the horse's flank at that very moment. In Joseph Andrews, a similar effect is achieved when the narrator emphasizes the trouble he has gone to in order to obtain authentic copies both of the insulting verses which a poet delivered in Adam's company (p. 207) and of Scout's deposition as transcribed by the judge (p. 247). In both instances, the ridiculous content of the document makes fun of the narrator's diligence in obtaining a copy.

Numerous other testimonial devices are used in these novels to discredit the novel-as-truth approach by ironically pretending to approve of it. Phrases such as "to say the Truth" (Tom Jones, p. 213) or "to confess the truth" (Joseph Andrews, p. 212) abound in both narratives and are often replaced by "to use his own words" (Joseph Andrews, p. 163). Another technique used by both narrators is to refer to the fruitless efforts they have exerted in an attempt to verify their stories. In the earlier novel, phrases such as "I never could find any other reason" (p. 39) or "I never could with any tolerable certainty discover why" (p. 56) are utilized to this end, while in Tom Jones, the narrator talks of the "diligent Enquiry" (pp. 57, 153) and the "uncommon Pains" (p. 345) which he has taken to inform himself of the truth. Most frequently, however, and we have counted over thirty instances, the narrator of Tom Jones prefers the contingent phrase "whether . . . or . . . I will not determine," or some variant in the final clause. The comical dimension which normally accompanies these testimonial manifestations is best illustrated by the account of Joseph's heritage which the narrator claims he would like to provide for his narratee:

As to his ancestors, we have searched with great diligence, but little success; being unable to trace them farther than his greatgrandfather, who, as an elderly person in the parish remembers to have heard his father say, was an excellent cudgel-player. Whether he had any ancestors before this, we must leave to the opinion of our curious reader, finding nothing of sufficient certainty to rely on. (p. 15)

Fielding's major novels, however, encompass not only a rejection of the convention which his contemporaries both at home and abroad practised, but also an alternative. As a substitute for pretended historical truth, the narrators both of Joseph Andrews and of Tom Jones suggest verisimilitude and their rebuttal of pseudo-authenticity is accompanied by statements, belonging to the narrator's testimonial function, which attest a fidelity to nature. The preface to Joseph Andrews, for example, insists that "everything is copied from the book of nature" (p. 12), while the initial chapters to the individual books of Tom Jones are loaded with similar statements. Such a case in point is exemplified by the prefatory chapter to Book VII in which the narrator reveals his real essence as opposed to his guise as historian and chronicler of real events:

But we who deal in private Character, who search into the most retired Recesses, and draw forth Examples of Virtue and Vice, from Holes and Corners of the World, are in a more dangerous Situation. As we have no public Notoriety, no concurrent Testimony, no Records to support and corroborate what we deliver, it becomes us to keep within the Limits not only of Possibility, but of Probability too. (p. 305)

This dimension of testimonial narratorial function, while it is most pronounced in the introductory chapters, is also utilized in order to justify the actions of several characters in the other chapters. In Joseph Andrews, for example, Slipslop's refusal to admit that she

knew Fanny is explained at length:

It will doubtless seem extremely odd to many readers, that Mrs. Slipslop, who had lived several years in the same house with Fanny, should, in a short separation, utterly forget her. And indeed the truth is, that she remembered her very well. As we would not willingly, therefore, that anything should appear unnatural in this our history, we will endeavour to explain the reasons of her conduct. . . .

Be it known, then, that the human species are divided into two sorts of people, to wit, "high" people and "low" people. . . . (pp. 131-132)

There follows a lengthy digression on this subject which serves to support the pseudo-veracity of Slipslop's actions by referring to their verisimilar nature. The same method is utilized in Tom Jones in order to account for both Mr. Western's (p. 274) and Lady Bellaston's (p. 667) behaviour towards Sophia. A similar intervention, this time to justify a lieutenant's actions, is more revealing, for it indicates a connection between the narrator-as-historian's testimonial function and the narrator-as-creator's testimonial role in the introductory chapters:

It surprises us, and so, perhaps it may the Reader, that the Lieutenant, a worthy and good Man, should have applied his chief Care, rather to secure the Offender, than to preserve the Life of the wounded Person . . . but it is our Business to relate Facts as they are; which when we have done, it is the Part of the learned and sagacious Reader to consult that original Book of Nature, whence every Passage in our Work is transcribed, tho' we quote not always the particular Page for its Authority. (p. 287)

What the facetious narrator states in this instance, without entirely dropping his narrator-as-historian mask, is that the proof of his character's veracity lies in his verisimilitude. In his role as narrator-creator, the same narrator necessarily denies that he is the chronicler of real events and substitutes, in the place of pseudo-truth, a fidelity to nature.

Before proceeding to an examination of the idea and nature of the comic as demonstrated in our authors' works, a few remarks are in order concerning Fielding's last novel, Amelia, for it is this narrative and in particular an interpolated tale which it contains, that most resembles La Vie de Marianne. If the same ironic narrator-as-historian pose prevails as in Fielding's earlier works, the emphasis has nevertheless been shifted in order that the narratorial tone may complement the more serious subject matter. This has been achieved by reducing the presence of the self-conscious narrator both in his role as faithful historian and in his function as creator and organizer of the narrative. On the one hand, the introductory chapters which prevail in Tom Jones have all but been suppressed, there being only the one in Amelia, and that at the beginning of Part I, Book I. Even in this instance, the narrator is more concerned with emphasizing that his story is a model of "HUMAN LIFE" dealing with the "ART OF LIFE"⁴³ than with drawing attention to his role as creator. This is supported in the subsequent chapters by a considerable reduction in the narrator's preoccupation with his organizational function. On the other hand, while the narrator pretends that "it is our business to discharge the part of a faithful historian, and to describe human nature as it is, not as we would wish it to be" (II, p. 188), testimonial statements on this subject are far fewer than in either Joseph Andrews or Tom Jones. When they do occur, moreover, the comic rebuttal which we noted as being characteristic of such statements in Fielding's earlier works, is absent.

In sharp contrast to the mainstay of the narrative, stands Mrs. Bennet's intradiegetic-homodiegetic narration, an interpolated story which shows considerable affinity with La Vie de Marianne. On the diegetic level, Mrs. Bennet's life story shares many similarities with Mlle de Tervire's belated account of her life. Not only do both intradiegetic-homodiegetic narratives serve as warnings to Marianne and to Amelia, but they also present principal characters who, as children, suffered both from the loss of one parent and from the surviving widow or widower's decision to remarry: in Mrs. Bennet's case, her father remarries and his new wife considers her step-daughter's presence as a damper on the relationship into which she and her two children have entered; even though Mlle de Tervire loses her father rather than her mother, the end result is the same, for the latter remarries shortly thereafter and resents the fruit of her first marriage. Following their parents' remarrying, moreover, both young girls are cut off from their families, the one being abandoned to the care of the housekeeper upon her mother's departure for Paris, the other being handed over to an aunt. From this point forward, the misfortunes encountered by Mlle de Tervire and Mrs. Bennet differ and Fielding's handling of the latter's life calls to mind Marianne's own experiences rather than those narrated to her by the nun. Mrs. Bennet's meeting with her future husband and the rivalry that develops with her aunt who believes that she herself is the object of Mr. Bennet's visits, resembles the situation which Marianne faces during her involvement with Valville and M. de Climal.

Given these similarities both in subject matter and in narrative stance, it is not surprising that the narrator's testimonial function in Fielding's intradiegetic-homodiegetic story should also resemble that of Marianne's extradiegetic-homodiegetic narration in La Vie de Marianne. There is, however, one difference, for Mrs. Bennet is a secondary narrator who, unlike Marianne who corresponds with her narratee in writing, narrates her life story to Amelia only orally. This variation excludes certain testimonial statements which are possible in the French novel and restricts support for the truth of Mrs. Bennet's story to the emotional attachment demonstrated by the narrator and narratee. The same narrative stance, however, does allow the extradiegetic narrator, who reports Mrs. Bennet's discourse, to add support for her account by exploiting his own testimonial narratorial function. This he does by supplying information concerning both the intradiegetic narrator's conduct and the intradiegetic narratee's during the time of narration.

In the first instance, Mrs. Bennet has great difficulty in even naming the two people who contrived to ruin her. Of Mrs. Ellison, she says: "how can I bear the sound of that detested name?" (II, p. 31); of her ravisher, the Lord, she states: "O, Mrs. Booth! the blood runs cold to my heart, and should run cold to yours, when I name him" (II, p. 32). As is true of Marianne, Mrs. Bennet assigns in the latter example emotional feelings to her narratee. Similarly, the intradiegetic narrator has great trouble relating events which caused her considerable grief during the narrated time. Such a case in point involves her mother's death, the recollection of which she

claims is still capable of chilling her blood: "how can I describe the particulars of a scene to you, the remembrance of which chills my blood with horror, and which the agonies of my mind, when it passed, made all a scene of confusion!" (II, p. 6). The narration of the tragic events which occurred once her husband discovered that she must have been unfaithful to him since he has contracted a venereal disease from her, almost causes Mrs. Bennet to faint: "O, Heavens! can I describe what followed? --It is impossible! I shall sink under the relation" (II, p. 42). Emotional statements with an implied testimonial value are not restricted to tragic memories, for the intradiegetic narrator is also at pains to describe the scene of joy and love which followed once her husband realized that she had not consented to a sexual act, but had been first drugged and then raped: "Oh! it is impossible to describe his behaviour--he expressed such kindness, such tenderness, such concern for the manner in which he had used me--I cannot dwell on this scene--I shall relapse--you must excuse me" (II, p. 45). The extradiegetic narrator, moreover, is responsible not only for supplying Mrs. Bennet's intradiegetic narration, but also any actions which bear testimonial value. Typical of these, are the four occasions during which the intradiegetic narrator bursts into tears, either causing her to pause for a cordial (II, p. 30), to suspend her relation for a short time (II, p. 22), to become inarticulate (II, p. 43) or finally, to bring her story to its conclusion (II, p. 43). Mrs. Bennet is not the only one who is on the verge of fainting during this account of her misfortunes and support for the authenticity of her story is added by the extradiegetic

narrator's comments on the intradiegetic narratee's reaction. On two occasions, Amelia requests something to drink in order that she herself will not faint. This the extradiegetic narrator reports either by means of direct quotation: "unless you have a mind to see me faint before your face, I beg you will order me something; a glass of water, if you please" (II, p. 6); or, by simply relating Amelia's behaviour and reverting to indirect speech: "At these words Amelia turned pale as death, and hastily begged her friend to give her a glass of water, some air, --or anything" (II, p. 36).

The affinity which we have demonstrated to exist between Amelia and La Vie de Marianne will be taken up again in a subsequent chapter dealing with the Nature of the Comic.⁴⁴ Before approaching the similar manner in which connived coquetry, to mention but one example of the exposure of affectation in these two novels, is revealed, we must turn our attention to the theory of the comic which their authors proposed. The distance which separates narratorial function from this area of interest is, moreover, less considerable than might be expected, for much of what Marivaux and Fielding have to say on this topic is said either in the preface or in the text of their journalistic writings and early narratives. In the latter instance, while the narrator is responsible for theorizing on the idea of the comic, this ideological function depends upon his role as focalizer rather than narrator.⁴⁵

CHAPTER V
THE IDEA OF THE COMIC

Vanity of vanities; all is vanity.
Ecclesiastes

It might be said that the specific
remedy for vanity is laughter and
that the one failing that is
essentially laughable is vanity.
Bergson

In the introductory essay to Book XIII of Tom Jones, Fielding's narrator pauses before embarking upon the six final books which concern city life. At this strategic point in the narrative, he proceeds in mock-heroic fashion to invoke the help of the Muses, in particular that of Genius:

Teach me, which to thee is no difficult Task, to know
Mankind better than they know themselves. Remove that
Mist which dims the Intellects of Mortals, and causes
them to adore Men for their Art, or to detest them for
their Cunning in deceiving others, when they are, in
Reality, the Objects only of Ridicule, for deceiving
themselves. Strip off the thin Disguise of Wisdom from
Self-Conceit, of Plenty from Avarice, and of Glory from
Ambition. Come thou, that hast inspired thy Aristophanes,
thy Lucian, thy Cervantes, thy Rabelais, thy Moliere,
thy Shakespear, thy Swift, thy Marivaux, fill my Pages
with Humour; 'till Mankind learn the Good-Nature to
laugh only at the Follies of others, and the Humility
to grieve at their own. (Tom Jones, pp. 525-526)

The importance of this passage is twofold: on the one hand, it echoes Fielding's preface to Joseph Andrews in which he had expounded his theory of the comic epic-poem in prose. To this end, the placing of

the invocation is vital, for if the first twelve Books have dealt in part with the exposure of vanity and hypocrisy, the pace undoubtedly quickens and intensifies thereafter. Having arrived at London, the seat of cosmic affectation, in the quest of his beloved Sophia, Tom is made to encounter dissimulation personified, Lady Bellaston. It is in Tom's dealings with her and the society through which she moves that Fielding's ridicule of hypocrisy is to be most poignant. The same scene, moreover, is ultimately the location where a harsher, more evil-intended hypocrisy is revealed, that of Blifil. On the other hand, the above-cited quotation also alludes to a comic tradition in which Marivaux, according to Fielding, held an esteemed position; this tradition, moreover, being both comic and moralistic, is precisely the one in the light of which Fielding had founded his Poetics of comedy.

Henry Fielding's theory of the comic epic in prose, as expounded in the preface to Joseph Andrews, is primarily concerned with the source, the nature and the effect of the comic spirit. By going beyond the Renaissance Aristotelian idea that characters of comedy are inferior in rank to those of the serious epic, Fielding attempts to write a Poetics of comedy which links the subject matter and emotive quality of what he names the Ridiculous. This treatise, "the first significant theory as to the proper subject-matter of comedy,"¹ appeared at a time which demonstrated as much difficulty in defining the comic as had any previous epoch. In an article for the Rambler, Dr. Johnson reveals the prevailing opinions:

. . . some make comedy a representation of mean, and others of bad men; some think that its essence consists in the unimportance, others in the fictitiousness of the transaction.²

He also demonstrates, however, his own inability to arrive at a precise definition by stating that comedy is "such dramattick representation of human life, as may excite mirth."

As Ian Watt has indicated, "the whole operative force of the argument depends on the term 'comic.'" ³ That this was indeed Fielding's focal point of interest is underlined by the Aristotelian method of presentation which pervades the preface. The exposition and the manner of arriving at a definition of the comic romance closely parallel Aristotle's opening chapters which culminate in a definition of tragedy: having divided poetry into epic and drama, serious and comic, verse and prose, Fielding uses these distinctions both to isolate the type of poetry which chiefly concerns him and to arrive at a definition of the species. The analogy does not end, as Watt believes, ⁴ with Fielding's fifth paragraph, but persists in the ensuing inquiry into the nature of the comic object and source of the comic effect. ⁵ Just as Aristotle arrived at his perfect plot by weighing different combinations of character and fortune, so does Fielding assert the primacy of his affectation theory by dismissing other moral objects which produce inappropriate emotional responses.

For Fielding, the Ridiculous arises from the incongruity between a person's pretensions and his inner self. As such, affectation is the only source of the Ridiculous, and can in turn result from either vanity or hypocrisy. Fielding differentiates between the causes of

affectation by evoking their relative capacities to produce the effect of the Ridiculous: "for to discover anyone to be the exact reverse of what he affects, is more surprising and consequently more ridiculous, than to find him a little deficient in the quality he desires the reputation of" (Joseph Andrews, p. 11). The distinction which Fielding draws appears to be inconsistent when juxtaposed to what he states elsewhere. On April 15, 1740, Fielding had, in The Champion, attributed to "vanity" the dubious merit of being the chief cause of most human miseries and thereby most worthy of ridicule: "vanity is the true source of ridicule . . . being perhaps at the bottom of most villainy and the cause of most human miseries."⁶ The inconsistency is, however, solely one of appearance, for, as Fielding elucidates in Joseph Andrews during the narrator's apostrophe to Vanity, there is a direct connection between vanity and dissimulation, the latter being often only an attempt to satisfy the former:

O Vanity! how little is thy force acknowledged, or thy operations discerned! How wantonly dost thou deceive mankind under different disguises! Sometimes thou dost wear the face of pity, sometimes of generosity. . . . Thou odious, deformed monster! whom priests have railed at, philosophers despised, and poets ridiculed: is there a wretch so abandoned as to own thee for an acquaintance in public? yet, how few will refuse to enjoy thee in private? nay, thou art the pursuit of most men through their lives. The greatest villainies are daily practised to please thee. (p. 57)

Hypocrisy, in the context of the preface to Joseph Andrews, must be viewed as resulting from vanity and inasmuch as its disclosure produces feelings of surprise, it is the unique source of the true Ridiculous. Vanity can be considered in its relationship to hypocrisy and represents for Fielding a desirous subject matter for comedy only

in so far as it embodies or produces affectation. In his treatise on the idea of the comic, Fielding also refers to two attributes which should be absent from comic fiction. On the one hand, while burlesque may be admitted in the diction, it should not be detectable either in the sentiment or in the characters; such a presence, which by definition implies the attribution of high sentiments to low characters or of low sentiments to high characters, belies the comic writer's province of writing, namely, the just imitation of nature. On the other hand, Fielding underlines that the depiction of the Monstrous should also be avoided. Wicked vices, he stresses, should arouse detestation not ridicule in the reader, just as misfortunes should stimulate not ridicule but rather pity.

Lest our subsequent juxtaposition of Marivaux's idea of the comic suggest a direct imitation by Fielding of his French predecessor, it is vital that Fielding's Poetics of comedy be placed in a historical perspective, for if Marivaux helped him to refine his theory of comedy, he was but one of several. One of the earliest attempts aimed at defining comedy is to be found in Aristotle's Poetics where an association between comedy and the Ridiculous is established: "As for Comedy, it is . . . an imitation of men worse than the average; worse, however, not as regards any and every sort of fault, but only as regards one particular kind, the Ridiculous, which is a species of the Ugly. The Ridiculous may be defined as a mistake or deformity not productive of pain or harm to others."⁷ While Fielding's exclusion of the Monstrous is prefigured by Aristotle, it is to Plato that one must turn in search for an early reference to vanity and the Ridiculous.

In Philebus, Socrates enlightens Protarchus concerning the nature of the Ridiculous which, he believes, arises from vanity. Plato is most perceptive on this account and introduces two points of significance to us: first, vanity is a form of self-deception which hinders the person in whom it is embedded from fully coming to grips with his own nature. Second, there are two kinds of vanity which develop according to an individual's aspirations: there is that vanity which is harmless to others and only serves to enhance a person in his own eyes; there is also another vanity, which takes the form of conceit, and is hateful and ugly by reason of the fact that it affects the lives of others. While the former is simply ridiculous, the latter is despicable:

And the vain conceit of our friends about their beauty, wisdom, wealth, or the other delusions we just now enumerated in our three-part classification--are these not ridiculous if our friends are weak, and detestable if they are powerful? May we not say, as I was saying before, that our friends who are in this state of mind, when harmless to others, are simply ridiculous?⁸

Hypocrisy, a conscious attempt to deceive one's fellow-man, is referred to neither by Plato nor by Aristotle in the context of comic theory and such continued to be the case up to and including the Renaissance. The comic theory which prevailed at this time was a Roman adaptation of Aristotle's comments, promulgated by both Cicero (De Oratore) and by Quintilian (Institutio oratoria). These authors continued to see the Ridiculous, the basis of comedy and the source of laughter, as a particularly mild form of ugliness and deformity.⁹ The renewed interest in Aristotle which the Renaissance first witnessed with the appearance of Pacius' bilingual Latin/Greek edition

of the Poetics (1536) led subsequent commentators of Aristotle's treatise to refine his notion of the Ridiculous. Madius, in particular, in his essay entitled De Ridiculis which accompanied his own commentary of Aristotle's Poetics (1550), transposed one attribute of Aristotelian tragedy to comedy, and in so doing introduced a new dimension into the comic. By admiratio Madius conveyed the idea of the unexpected, a concept which he believed combined with the depiction of the painlessly Ugly (turpitude) to represent the true source of the Ridiculous. Admiratio, moreover, is to comedy what peripetia is to tragedy: "ridiculous matters . . . will be more pleasant if they are brought in contrary to expectation, since they are like the reversals of fortune which offered a wonderful delight in plays."¹⁰

This notion of a connection between the Ridiculous and the unexpected, while it would appear to have been supported by comic writers in practice, did not become a prominent feature of English comic theory until the eighteenth century, more precisely, until the appearance of Fielding's preface to Joseph Andrews. In Fielding's theory of affectation is to be found a subtle form of reversal and of surprise, founded not upon the narrative events, but upon the revelation of character. It is in the latter's capacity to surprise that Fielding detects the varying degrees of the Ridiculous, oscillating as it does between the effects of hypocrisy and vanity, the former being "more surprising, and consequently more ridiculous" (Joseph Andrews, p. 11). His English predecessors, however, such as Sir Philip Sidney, continued to consider comedy in the Ciceronian-Aristotelian tradition and consequently defined it in similar terms:

"Comedy is an imitation of the common errors of our life, which he representeth in the most ridiculous and scornful sort that may be, so as it is impossible that any beholder can be content to be such a one."¹¹ With Ben Jonson, moreover, the concept of "Humour" is introduced and much energy is spent in attempting to define its relation to comedy. Congreve's "Letter Concerning Humour in Comedy" (1696) differs from standard practice¹² by introducing affectation into the discussion. Humour, "a singular and unavoidable manner of doing, or saying anything, Peculiar and Natural to one Man only; by which his Speech and Actions are distinguished from those of other Men,"¹³ is considered by Congreve to be superior to affectation in the realm of comedy because it is drawn from nature rather than from industry:

Affectation is generally mistaken for Humour.

These are indeed so much alike, that at a Distance, they may be Mistaken one for the other. For what is Humour in one, may be Affectation in another; and nothing is more common, than for some to affect particular ways of saying, and doing things, peculiar to others, whom they admire and would imitate.¹⁴

The author of this letter, it should be stressed, does not consider the act of affectation itself, but rather the picture which results from an act of dissimulation. Consequently, he is led to argue his point in Platonic terms: "Humour is the Life, Affectation the Picture. He that draws a Character of Affectation shews Humour at the Second Hand; he at best but publishes a Translation, and his Pictures are but Copies."¹⁵

In The Convent-Garden Journal (1752), Fielding addresses himself directly to both Congreve's ideas and to Jonson's definition of

humours in Every Man out of his Humour. While he agrees with the definitions of humour advanced by both men, he suggests that humour in itself is not comic but that "the Ridiculous is annexed to it these two ways, either by the Manner or the Degree in which it is exerted."¹⁶ In this reworking of his theory of affectation, Fielding is able to accommodate the humours by considering them as examples of what l'abbé de Bellegarde had termed l'Impolitesse, which in turn derives from a foolish vanity. The abbé's Réflexions sur le ridicule et sur les moyens de l'éviter (1701) is, in fact, one of the two principal sources on which Fielding founded his theory of the Ridiculous. Not only did Bellegarde launch his invective against the traditional butt of the moralistes,¹⁷ vanity in its many different disguises, but he also believed that the Ridiculous arose from it as well as from the more refined form it assumes under the guise of affectation. Affectation, claimed the abbé, is a facade which is erected in order to protect and conceal man's vanity: "d'où vient l'affectation que vous avez de parler incessamment à votre desavantage? Est-ce par modestie? . . . Ce n'est qu'un raffinement de vanité."¹⁸ Furthermore, the writer of this treatise follows in Plato's footsteps and emphasizes the ensuing blindness which results from an excessive concern with the protection of one's self-pride from the critical gaze of others: "l'amour propre fait que nous avons une grande indulgence pour nous-mêmes, & que de défauts grossiers nous deviennont presque imperceptibles [sic]."¹⁹ Where he differs from moralistes such as Pascal, La Rochefoucauld and Montaigne, is in his refusal to stress the pessimistic side of this foible; rather,

l'abbé de Bellegarde proceeds in accordance with Plato and emphasizes the ridicule which is inherent in vanity. In so doing, Bellegarde prefigures both Marivaux and Fielding: "L'air affecté & précieux empoisonne le [sic] meilleures choses; queque belles qualitez [sic] qu'on ait, il ne faut que ce foible pour devenir ridicule."²⁰ In a statement which anticipates Fielding's reference to the transformation of humours to comedy by means of the manner and degree in which they are presented, the abbé also suggests that positive character traits do in certain instances give rise to the Ridiculous: "La sottise Vanité ruïne l'oeconomie & le droit usage des talens naturels qu'un homme peut avoir, & fait qu'il se rend autant ridicule par ses bonnes qualitez, que par ses vices."²¹ To conclude our reference to the abbé de Bellegarde's Réflexions sur le ridicule et sur les moyens de l'éviter, one might underline that what Fielding accomplished was the transferral of the emphasis of the concept implied by affectation, from the Platonic, vanity-orientated sense which it held for Bellegarde, to the motivating factor of what Madius believed to be one of the two essential ingredients of the Ridiculous, the unexpected.

If Henry Fielding's theory of the Ridiculous can be traced back to the abbé's treatise with which he was most familiar, it was also prefigured by the stage productions which appeared during the fifty years which preceded the publication of Joseph Andrews. Fielding, it should be remembered, started his career as a playwright and only turned to the novel form when the Licensing Act (1737) denied him access to this particular vein of expression. As such, he was better aware both of the techniques and of the productions of English

dramatists than most of his contemporaries. Moreover, an avid admirer of Molière, he had translated and adapted for the London stage both L'Avare and Le Médecin malgré lui. It should therefore come as no surprise that Fielding's dramatic experiences during his formative years played an important role in the development of his Poetics of comedy.

Fielding's theory of the comic prose epic is meant by him to be equally applicable to dramatic comedy. The comic prose epic, he stresses, differs from its dramatic counterpart in degree only, by reason of its more extensive and comprehensive plot, its larger number of incidents and its greater variety of characters. Given Fielding's interrupted career as a dramatist, it is not surprising that he followed Congreve in drawing an analogy between the two genres. Moreover, as E.M. Thornbury reiterates throughout her study, Fielding's concept of affectation as the source of the Ridiculous is clearly indebted to the dramatist whom he held in high regard throughout his life, Molière:

Molière's whole conception of comedy doubtless had considerable influence on Fielding. . . . The spirit of Molière was for the seventeenth and eighteenth century France and England the Comic Spirit, as defined by Meredith later--a spirit of sanity and balance.²²

In La Critique de l'école des femmes Molière is most explicit as to the nature and source of le ridicule. Uranie's statement with regard to the affectation of delicacy clearly indicates that therein lies the object most likely to evoke laughter:

L'honnêteté d'une femme n'est pas dans les grimaces. Il sied mal de vouloir être plus sage que celles qui sont sages. L'affectation en cette matière est pire qu'en toute autre; et je ne vois rien de si ridicule que cette délicatesse d'honneur qui prend tout en mauvaise part, donne un sens criminel aux plus innocentes paroles, et s'offense de l'ombre des choses.²³

Similar examples could be lifted at random from most of Molière's comedies and would also demonstrate that affectation of some sort lies at the root of le ridicule. On the one hand, Les Precieuses ridicules, Tartuffe and Le Bourgeois Gentilhomme treat affectedness as the main theme; on the other hand, L'Avare and Le Misanthrope present secondary characters who are comic on account of pretenses, and principal characters whose primary characteristic is enhanced by a particular affectation. Molière's comédie de caractère differs from the comedy of manners in general, and from Fielding's comedies in particular, on account of the traits of individuality with which his characters are endowed. It is possible, and indeed necessary, both to admire and laugh at Alceste and Harpagon. Their dilemma is a real one which arises from a clash between their character and the society which forms the background. Harpagon, the first real miser of the theatre,²⁴ is a bourgeois and consequently feels obliged to maintain a certain appearance: he affects poverty so as to be as frugal as possible while appearing to be liberal. Nowhere is the comic so pronounced as in the preparations he makes for the dinner in honour of Mariane. The difference between comédie de caractère and comedy of manners is well demonstrated by the principal change made by Fielding in his adaptation of L'Avare. Marianne, a sincere character whose dual function in Molière's play serves both to

further the plot and to reveal Harpagon's miserliness and hypocrisy, is transformed by Fielding into a pretentious coquette. This introduces a theme which is equally as important as the treatment of avarice, but, instead of intensifying the character portrayal of Lovegold, it inevitably detracts from it.

The relation between hypocrisy and vanity, formulated earlier in the light of the preface, can be justified by referring to L'Avare and Le Misanthrope. The fact that Valère, in his encounters with Harpagon, acts the part of a hypocrite does not make him into a comic character. His affectation proceeds not from vanity but from his role as meneur du jeu. In the verbal exchange with his master in Act I, 6 it is not Valère's hypocrisy in feigning avaricious tendencies which make us laugh; rather, le ridicule arises from his ability to deceive his master by flattering him and satisfying his vanity. Similarly, in Le Misanthrope, Philinte's politeness is taken by Alceste as representing an act of hypocrisy. The absence of vanity and of personal satisfaction on Philinte's part, however, separates him from a character like Célimène whom Fielding would certainly have considered as a source of the Ridiculous.

The English comedy of manners contributed as much to Fielding's Poetics as did Molière. F. Bissell estimates that the mainstay of Fielding's theory of the novel developed from his knowledge and imitation of Restoration drama:

From it, as well as from the periodical essay, he took his practice of presenting typical characters, the town fop, the country squire, the hypocritical and immoral great lady. His boisterous farcical scenes and the construction of his plots, their arrangement in separate, dramatic, comic scenes, are distinctly reminiscent of Restoration comedy.²⁵

One can go further and quote Congreve who, in his dedication of The Way of the World, elaborates upon his own theory of comedy. He anticipates Fielding on two accounts; not only does he denounce vice as detestable, but he considers affectation to be the true source of the ridiculous:

Those Characters which are meant to be ridicul'd in most of our Comedies, are of Fools so gross, that . . . they are rather Objects of Charity than Contempt. . . . This reflection moved me to design some Characters, which should appear ridiculous not so much thro' a natural Folly (which is incorrigible, and therefore not proper for the Stage) as thro' an affected Wit; a Wit, which, at the same time that it is affected, is also false.²⁶

The thematic importance of hypocrisy in the comedy of manners has been attributed by R.C. Sharma to sociological causes: "In the eyes of the 'frank and free' Restoration society, hypocrisy was both contemptible and ridiculous. The wits . . . considered Puritanism to be synonymous with hypocrisy and villainy."²⁷ The brunt of the satire in both Wycherley's and Congreve's plays is leveled at women who affect virtue and honour while concealing their libidinous and depraved morality.

Such a case in point is Olivia in The Plain Dealer, perhaps the greatest hypocrite to appear on the Restoration stage. Young and unattached, she would appear to have little reason for affecting a hatred for men and the world in which she moves. In turn, however, she repudiates fine clothes, the paying and receiving of visits, balls and marriage, only to have it subsequently revealed that she is secretly married, receives gallants daily and has a splendid wardrobe. The discussion of The Country Wife, modelled on Molière's

Critique de l'école des femmes, and focusing on the china scene, exposes not only the hypocrisy of Lady Fidget and Mrs. Squeamish but also that of Olivia. Like other hypocrites, Olivia is eventually discovered and humiliated by Manly. Even the plain dealer, who is at first described by Freeman as an "honest hypocrite" (I, 1) for affecting to be worse than he actually is, falls victim to his vanity and reveals real hypocrisy in his dealings with his mistress.

Marivaux, unlike Fielding, laid no claim to being the representative of a new kind of writing. Consequently, he did not demonstrate the need to bring together under one rubric his many thoughts concerning the form and proper subject matter of narrative fiction. Like all worthwhile authors, however, he was conscious both of the tradition which preceded him and of his reading public. He therefore saw fit to express himself on different occasions with regard to the nature and purpose of his novelistic enterprise.

For the most part, and understandably so, this inclination to elucidate his domain is discernible in Marivaux's early attempts at novel writing as well as in his subsequent journalistic ventures. Uncertain himself as to the direction in which he was headed, Marivaux turned to parody or travesty in four of his first five narratives which are commonly referred to as his Oeuvres de jeunesse²⁸ and it is in these works that is to be found the mainstay of his idea of the comic. His contributions to the Mercure de France, together with the periodic publications which appeared under the name of Le Spectateur français, L'Indigent Philosophe and Le Cabinet du philosophe also

help to cast light upon this subject.²⁹ More specifically, after having defined vanity and hypocrisy as the true source of the Ridiculous, Marivaux proceeds in these journals with a more detailed analysis of the different forms and disguises which they assume. With the advent of Marivaux's chefs-d'oeuvre, Le Paysan parvenu and in particular La Vie de Marianne, however, Marivaux demonstrates that he has achieved a new, though not unprepared for, combination of subject matter and form. While the importance of the comic, as will be demonstrated in a subsequent chapter, diminishes in these novels, this is not the primary reason for the absence of theoretical references to the comic. Rather, the explanation for this lacuna resides in the fact that the memoir novel form which Marivaux chose to exploit, and the conventions which accompanied it, denied him a priori from communicating with his audience on this particular level. In his earlier writings, Marivaux had been able to formulate his ideas concerning fiction in general and the idea of the comic in particular both in the Prefaces and Notices to the Reader and in the numerous narratorial interventions which self-consciously treated this topic. These customary adjuncts are replaced in the memoir novel with statements concerning both the origin of the "authentic" memoir manuscript and the manner in which they fell into the "editor's" hands. Similarly, narratorial interventions which in the self-conscious comic tradition emphasized the fictitiousness of the narrative by discussing technique and invention, are replaced in the memoir form by statements attesting to the veracity of the fiction. Whether this is simply a pact drawn between the author and his

reader, or whether the latter truly believes that what he is holding in his hands is the copy of an authentic document, the narrator was nevertheless prevented from adopting the self-conscious stance of a narrator purporting to be an author at work.

Following the example of Marivaux's narrators, we must digress before examining the importance Marivaux assigned to vanity in his theory of the comic and his subsequent systemization of both vanity and hypocrisy under the collective heading of false modesty; this is required in order that the significance which Marivaux attributed to vanity in his understanding of human nature may be elucidated, for it is as a consequence of this that he saw in the exposure of vanity the true source of the Ridiculous. For the Spectator, man's vanity was a weakness which left him vulnerable to manipulation at the hands of his fellow-men: "on fait de l'homme tout ce qu'on veut par le moyen de son orgueil; il n'y a que la manière de s'en servir" (p. 252). For the philosophical bum³⁰ it is this too, but more importantly, vanity is the attribute of all mankind: "A combien de sots coupe-t-on la bourse en cajolant leur vanité! tout le monde est bourgeois gentilhomme, jusqu'aux gentilhommes mêmes" (p. 323). In the Cabinet du philosophe, man's conceit is assigned an even greater role. On the one hand, "l'orgueilleuse envie de tout savoir fut son premier péché" (p. 353); on the other hand, the majority of crimes are also said to result from man's inordinate desire to satisfy his vanity: "La source la plus ordinaire des crimes qui se commettent dans le monde, ce n'est pas la pauvreté, comme on le croirait; c'est la honte qu'elle fait à ceux qui la souffrent" (p. 361). The increased

importance which Marivaux progressively attaches to this shortcoming culminates in La Vie de Marianne when the mature narrator discerns in vanity the mainstay of all human action: "mais qu'importe que notre coeur souffre, pourvu que notre vanité soit servie? Ne se passe-t-on pas de tout, et de repos, et de plaisirs, et d'honneur même, et quelquefois de la vie, pour avoir la paix avec elle?" (p. 71). With this novel, and to a lesser extent in Le Paysan parvenu, the treatment of vanity and hypocrisy shifts away from its static manifestations in secondary characters or flat, one dimensional protagonists, to an examination of its essence, its development and its discovery in the narrator-protagonist.

In this assessment of vanity's primordality in motivating human behaviour, Marivaux continues the tradition of the moralistes and one can often detect echoes of Montaigne, Pascal and La Rochefoucauld in his reflections. He has, however, escalated the importance of vanity and treated it, especially in his early prose narratives, with a comic twist which stands in opposition to these same moralistes, but which looks back to Boileau and anticipates Fielding.³¹ It is to this idea of the comic and its source, vanity and hypocrisy, that we now return.

Marivaux's initial references to the comic are, for obvious reasons, not to be discovered in his first piece of narrative fiction, Les Effets surprenants de la sympathie, a heroic romance in the seventeenth century mould, but rather in the pot-pourri which he named La Voiture embourbée. In the preface to this work are to be found the first attestations of a Marivaux who was concerned not only

with le ridicule, but also with the paradoxical inevitability which surrounded it: for, if the source of the Ridiculous is discernible in the exposition of hypocrisy and vanity, Marivaux also entertained the belief that man could not refrain from donning a mask if he was to survive in society.

The idea of a mock preface was the conventional tool of comic writers, such as Sorel, Scarron and Furetière, who utilized it in order to discuss with their readers various subjects which usually pertained to the fictionality of their narratives. It is to Dufresny, however, that Marivaux is indebted for the concept of a preface which is brought into play for the purpose of negating its own utility, a practice hitherto restricted to dedicatory epistles. In the preface to his Amusemens sérieux et comiques (1699),³² Dufresny had introduced the dilemma which faced any poor writer when confronted with the problem of writing a preface to his work: if on the one hand he displays pride in his composition, he will inevitably be criticized on this account; if on the other hand he admits his mediocrity, his reader will accept his appraisal and will consequently either refuse to read his book or will be predisposed to recognize its worthlessness. Marivaux enlarges upon these thoughts by juxtaposing the two forces which he believes to be at work in all prefaces or appraisals by authors of their own work: vanity and false modesty. In his attempt to please the reader who demands and expects a preface, Marivaux states that the writer must either pretend that he does not think highly of his work or he must be prepared to be attacked for demonstrating pride in his own composition. The only

viable alternative is for such a writer to don a mask and to demonstrate only modest enthusiasm for his creation: "penser bien de son ouvrage, l'annoncer modestement, voilà la conduite d'un prudent auteur, qui, ne pouvant s'empêcher d'être vain, se sauve, par un masque adroit de modestie, du ridicule de le paraître" (La Voiture embourbée, p. 314).

In so doing, the author nevertheless demonstrates a degree of vanity which often avoids being ridiculed by reason of the fact that it is concealed behind a mask. If the mask is penetrated, however, the predicament which preface writing represents for authors is exposed. Such a case in point is demonstrated by the unveiling of the mask of modesty which Marivaux subsequently adopts after his exposition of the problem. Having asserted that he was persuaded by a group of flattering friends to present his story, a supposed misanthropic reader is led to attack him for making public something which he deceitfully claims to be of little value: "Mais finissez, s'écriera peut-être un chagrin misanthrope. . . . Je ne puis souffrir cette humilité fardée, ce mélange ridicule d'hypocrisie et d'orgueil de presque tous Messieurs les auteurs; j'aimerais mieux un sentiment de présomption déclaré, que les détours de mauvaise foi" (La Voiture embourbée, p. 314). The vicious circle having completed its cycle, Marivaux's preface to this novel is brought to a hasty conclusion and the narrator steps forward to describe the passengers who were travelling in the coach from Paris to Nemours. Upon arriving at the last occupant, himself, the narrator's dilemma is similar to that faced by the preface writer, but the former can at least refuse to put himself on the spot:

. . . je ne ferai point mon portrait, il serait ou trop beau ou trop laid, car les hommes sur eux-mêmes, grâce à l'amour-propre, ne savent pas saisir le point de justesse, et l'on aime bien mieux en dire infiniment moins que de n'en pas dire trop, ou bien en dire trop que de n'en pas dire assez. (p. 320)

On more than one occasion Marivaux returns to the territory of the author in his exposition of vanity or hypocrisy, for the point of comparison proves to be a fruitful one. In La Voiture embourbée he had suggested that the comic was founded upon the disclosure of vanity: "Ah, dira-t-on, que ces auteurs sont comiques avec leurs préfaces qu'ils remplissent de l'éloge de leurs livres!" (p. 313). In subsequent narrations he supports this premise by juxtaposing the subtle pride demonstrated by the best of authors both to the less laughable false modesty demonstrated by others and to the evil hypocrites of whom Tartuffe stands as the prime example. The self-conscious narrator of Pharsamon justifies the pride he affirms in his capacities as a writer before an imaginary critic; unlike those authors who, by counterfeiting modesty, attempt to conceal their vanity which knows no limits, the praise which he levels at his own composition is, if nothing else, a demonstration of sincerity:

Allons, disent ce que voudront les faux modestes, je ne serai qu'un auteur vain, mais plus sincère, pendant qu'ils ne sont que des hypocrites qui joignent, au défaut d'une vanité orgueilleuse, l'art trompeur de paraître se blâmer eux-mêmes. (p. 667)

If vanity is a fault, it is not pretentious as is the affectation of sentiments one does not feel. This affectation is, however, harmless in writers, for they are not evil people; rather, theirs is "l'hypocrisie la plus pardonnable" (p. 667), for it does not cause other people to suffer:

Orgon n'aurait jamais eu le chagrin de se voir chassé de sa maison par Tartuffe, et de lui entendre suborner sa femme, s'il n'y avait eu, dans le monde, que des hypocrites pareils à ceux que l'effronterie de ma vanité ose attaquer ici. (p. 667)

In Les Lettres sur les habitants de Paris, Marivaux again refers to the vanity and hypocrisy displayed by authors and if the point of view of the self-conscious narrator has changed, the substance of this particular treatment of the subject remains the same. Having divided authors into three groups according to the fame which the reading public credits them with, the Parisian observer informs his Provincial lady friend that they can also be classed according to the degree of vanity they display and the manner in which they disclose it. If it is one thing to be vain, it is quite another to exaggerate one's importance at the expense of others. Worst of all, however, is the behaviour of the author who conceals his pride under a cloud of false modesty and does not even give to others the pleasure of disclosing his vanity: "Insinuer qu'il est bonnement, innocemment supérieur, escamoter à ceux qu'il surpasse jusqu'à la triste consolation de l'appeler vain; voilà ce nec plus ultra de l'orgueil d'auteur" (p. 35).

Marivaux's comic diatribe against excessive vanity is sustained in his various writings under different disguises. The Avant-propos de l'auteur which precedes Le Télémaque travesti not only serves as Marivaux's most important rhapsody against military greatness, but also fulfills this purpose within the context of the Ridiculous. Heroes, both ancient and modern, display beneath an outward appearance of bravery and splendour an obsession with glory which enhances

both their self-image and the opinion which other people form of them. By ridiculing and consequently by revealing the disparity between appearance and reality, Marivaux hopes to denounce not only great warriors but also all human beings who have formed an exalted picture of themselves and who desire, above all, to be a source of admiration:

Vous y connaîtrez le néant d'une grandeur profane, et la facilité qu'il y a de donner une face risible à des choses qui, malgré l'imposteur et brillant aspect avec lequel on vous les représentait, ont, pour principe, le ridicule le plus grossier et le plus méprisable, qui est la vanité. Cette découverte vous conduira insensiblement à avouer que dans le fond le mépris est justement dû à des héros dont les vertus ne sont à vrai dire que des vices sacrifiés à l'orgueil. . . . (p. 718)

In this passage Marivaux unequivocally defines his notion of the Ridiculous and its dependence upon vanity. Equally important, however, is the emphasis which he places on the ease with which vanity of this sort can be disclosed, for the ability to evoke laughter depends directly upon the facility with which motivations and real feelings can be discerned. This, Marivaux states elsewhere, is the difference between Homer's heroes and eighteenth century high society, for while the former are only vain, the latter are also hypocritical:

Nos grands seigneurs ont un langage
 Nettoyé de tout brusque outrage;
 Mais si leur langage est plus pur,
 Leur coeur est plus fourbe, et moins sûr:
 Et tout bien compté, je préfère
 Les rustiques héros d'Homère;
 Car s'insultant d'un coeur ouvert,
 On sait ce qu'on gagne ou qu'on perd.
 (L'Homère travesti, p. 994)

It is but a short step from the exposition of military vanity in Le Télémaque travesti and L'Homère travesti to Marivaux's diatribe

against a more worldly gloire in Le Spectateur français and Le Cabinet du philosophe. In the twentieth number, the Spectateur enters into a brief discussion of the opposition between greatness and goodness and concludes by repudiating the compatibility of the two terms: "Car on peut dire en passant que c'est presque toujours aux grands hommes en tout genre que l'on doit les grands maux et les grandes erreurs" (p. 225). The same subject is introduced two numbers later and this time Marivaux's spokesman is the father of the Inconnu, the latter of whom is relating his adventures. Following a bankruptcy, the family is forced to remove to the country from which vantage point they are in a position to compare rural and urban life. Upon recognizing a disfavoured Lord, the comparison takes a more acute turn in order to focus on life at court. Whereas the society frequented by the Inconnu can detect that "un fourbe est un fourbe, un méchant est un méchant" (p. 242), the opposite is true at court where greatness is a corollary of wickedness and appearances are deceiving:

Mais quand on est environné d'honneurs, qu'on est revêtu de dignités, de grands emplois . . . pour lors soyez méchant, et vous brillerez; nuisez à vos rivaux, trouvez le secret de les accabler, ce ne sera là qu'un triomphe glorieux de votre habileté sur la leur; soyez toute fraude et toute imposture, ce ne sera rien que politique, que manège admirable; vous êtes dans l'élévation, et à cause de cela les hommes, qui sont vains et qui voudraient être où vous êtes, vous regardent avec autant d'égards qu'ils croiraient en mériter s'ils étaient à votre place.
(p. 242)

In a typically Marivaudian analysis which borders on marivaudage, the father proceeds to demonstrate to his son that in spite of appearances, the lot of the ordinary man is by far superior to that of the proud man, who, in order to appear great, is obliged to renounce any

aspiration to self-pride. Fame, it is evident, is gained at the expense of self-respect:

Car cette passion-là suppose des coeurs orgueilleux, avides de gloire, furieux de vanité; cependant ces gens si superbes et si vains ont la force de fléchir sous mille opprobres qu'il leur faut souvent essuyer; le droit d'être fiers, et de primer sur les autres, ils ne l'acquièrent, ils ne le conservent, ils ne le cimentent qu'au moyen d'une infinité d'humiliations dont ils veulent bien avaler l'amertume. Quelle misérable espèce d'orgueil! (p. 243)

The same blindness which prevents aspiring, vain courtiers from knowing themselves, also prevents them from knowing the true predicament of the great man and the expense by which he appears great. A less involved spectator, however, should be able to discern the incongruous nature of the outer and inner pride of great men and such a discovery should lead the observer to detect the essentially ridiculous nature of greatness: "aussi n'est-il bon qu'à donner la comédie aux gens raisonnables qui le voient" (Le Spectateur français, p. 243).

Ten years later, Marivaux again broached the same subject in Le Cabinet du philosophe and emphasized the ridiculous nature of glory by juxtaposing it to pride. Whereas the latter becomes ridiculous only when demonstrated immoderately by a fanfaron, "la vaine gloire est toujours un ridicule" (p. 379). Once again the ridiculous characteristic depends upon the incongruity which exists between the pretense of the glorieux and his inner nature:

Ordinairement même, le glorieux n'est pas fier. L'homme fier veut être intérieurement content de lui. Il suffit au glorieux d'avoir contenté les autres: c'est assez pour lui que ses actions paraissent louables. L'autre veut que les siennes le soient à ses yeux mêmes.

En un mot, l'homme fier a du coeur, le glorieux n'a que l'orgueil de persuader qu'il en a. (p. 380)

One can only surmise that in the speech delivered to the French Academy by Marivaux almost fifteen years later, on December 29, 1747, and of which there is no extant copy, similar thoughts were expressed. It is nevertheless interesting to note that the tardy Réflexions sur différentes sortes de gloire demonstrates that Marivaux was still preoccupied with this subject at this stage in his development.

One should not, however, express surprise over this interest, for it is our contention that the analysis and exposition of vanity and hypocrisy is an enduring characteristic both of the theoretical interjections and of the subject matter of Marivaux's narratives. In the preface to L'Homère travesti, the last of his Oeuvres de jeunesse, Marivaux was still concerned with defining the form that his idea of the comic assumed and in order to do so, he compared it to Scarron's comic style in Virgile travesty. Whether or not Marivaux's own travesty exemplifies the theory he expounds will be considered in the next chapter; of immediate concern is the substance of the preface and the manner in which it blends with his theory of the Ridiculous to give way, in his subsequent journalistic writings, to a more detailed, more subtle analysis of vanity and hypocrisy in its multiple manifestations.

Marivaux's concept of the comic, as enlarged upon in the preface to L'Homère travesti, differs from Scarron's on two accounts: on the one hand, Marivaux is preoccupied with ridiculing neither the manner of expression nor the style, but the content; on the other hand, the role of the narrator which is most important in Scarron's burlesque handling of the Aeneid, is assigned an all but insignificant

role in Marivaux's theoretical treatment of the comic. This second point of difference is interrelated with the first, for the possibilities inherent in the use of a self-conscious narrator are an important tool in the hands of an author whose aim it is to ridicule language and style. The essential distinction is that between the underlying purposes which led both writers to travesty. Scarron's burlesque, Marivaux explains, "est plus dépendant de la bouffonnerie des termes que de la pensée; c'est la façon dont il exprime sa pensée qui divertit, plus que sa pensée même" (p. 961); his own brand of comic, however, stands in direct opposition to his predecessor's in that he prefers to amuse his reader by "une combinaison de pensées qui fût comique et facétieuse, et qui, sans le secours des termes, eût un fond plaisant, et fût une image réjouissante" (p. 961). Marivaux's intention, it is clear, is to ridicule the subject matter itself rather than the literary manner in which it is presented. In L'Homère travesti the area of concern is the glorification of war and Marivaux strives to reveal the vanity of military ambitions and the animal instincts of heroes who are respected and even admired by a misunderstanding public. This he achieves in part by unveiling the petty squabbles and preoccupations which motivate these same heroes.

On a theoretical level, however, the preface to this travesty interrelates with Marivaux's idea of the Ridiculous, for it is the exposition of vanity and hypocrisy in their many masquerades which represents for Marivaux the "combinaison de pensées qui fût comique et facétieuse." A new emphasis is nevertheless suggested which, if it is not detectable in L'Homère travesti to the extent claimed in

the preface, does foreshadow the orientation of Marivaux's journalist-ic writings and the two novels of his maturity:

Cette sorte de comique, quand on l'attrape, est bien plus sensible à l'esprit, qu'un mot bouffon, qui ne fait rire qu'une fois; car en riant de la pensée présente qu'on lit, on rit encore par réflexion à la phrase passée qui donne occasion à la phrase suivante; de sorte que le comique est toujours présent à l'esprit; ce ne sont plus les termes que l'on cherche, et que l'on souhaite: c'est comme un dénouement d'intrigue qu'on attend, et dont la suite, que l'on ne sait pourtant pas, divertit par avance, par les rapports plaisants que l'on sent qu'elle aura avec le commencement. (p. 962)³³

The emphasis is not so much on individual instances of comedy and buffoonery, but rather on the underlying comic spirit which pervades an entire work and endows it with a sense of balance and worth. This is not to say that individual examples of, for example, vanity are no longer to arouse the reader's mirth; on the contrary, laughter will still be evoked, but the belly-laugh of burlesque and low comedy will be replaced by a saner, more refined reaction which derives in part from the particular example and in part from its integration into a particular system.

With Marivaux's journalistic writings, which chronologically follow L'Homère travesti, this is precisely what occurs. Marivaux assumes different perspectives, from that of the detached spectator to that of the philosophical bum in order to analyze in detail and even to systematize his thoughts on the province of the comic, vanity and hypocrisy. In Les Lettres sur les habitants de Paris the narrator introduces a subject which many theoreticians of the comic had previously emphasized and one which Marivaux was to examine in greater detail at a subsequent date: the difference between vanity

and wickedness. What distinguishes a malicious person from one who is only vain, is the dissimulation by which the former lives. The evil person, who is also vain, will for the sake of satisfying his vanity hide behind a mask of modesty in order to attract further praise:

De tous les hommes les plus sots, peut-être les plus misérables, ce sont les hommes orgueilleux; mais l'homme qui pousse l'orgueil jusqu'à vouloir contrefaire le modeste, pour mériter l'estime qu'on donne à la modestie, cet homme-là est un petit monstre. (p. 23)

The philosophical bum's view of society corresponds with this one and he only regrets that his fellow-men are not all only vain, that is, ridiculous: "je les trouverais bien aimables, s'ils n'étaient que ridicules; mais quand ils sont méchants, il n'y a plus moyen de les voir, et on voudrait pouvoir oublier qu'on les a vus: ah! l'horreur!" (p. 304). The nuances of what he implies at this point in his memoirs are elucidated in the following, sixth number, when he enters into a lengthy reflection which deals with vanity, hypocrisy and false modesty. This particular discussion therefore amplifies Marivaux's earlier comments regarding the problem faced by authors when composing their prefaces.

False modesty, it is explained, may assume one of three disguises. First, it can be a kind of vanity which is sincerely concealed, both from the bearer and from the observer, because the perpetrator is in fact blind to himself. This is exemplified in a person who demonstrates embarrassment when he is praised or who never says a good word about himself. In this instance, what is often thought of as modesty, is an unconscious, nevertheless vain attempt

to attract attention. This kind of modesty, the philosophical narrator stresses, is present in the best of men, since real modesty does not exist. More ridiculous, however, are those people who betray another form of vanity beneath their modest mask: these human beings consciously lay claims to modesty in order to satisfy their vain desire for approval. Different fronts are put forward in order to conceal this manifestation of vanity but the dominant characteristic is such that the mask can easily be penetrated. This fault, moreover, causes no harm to others, for the real self quickly shows through the disguise. Consequently, given the fact that man is vain by nature, the philosophical bum finds the most ridiculous expression of this in those masks which are worn so badly that the incongruity between reality and appearance is unmistakable:

J'aime tout à fait cette manière-là d'être ridicule; car enfin, il faut l'être; et de toutes les manières de l'être, celle qui mérite le moins de blame ou de mépris, du moins à mon gré, c'est celle qui ne trompe point les autres, qui ne les induit pas à erreur sur notre compte. (p. 315)

The final class of false modesty is characterized by a hypocrisy which is so detailed and so well contrived that it is all but impossible to discern its presence. Of great consequence, is the fact that it thrives on malice:

. . . mais ces fourberies d'une âme vaine, ces singeries adroites et déliées, ces impostures si bien concertées qu'on ne sait presque pas où les prendre pour les couvrir de l'opprobre qu'elles méritent, et qui mettent presque tout le monde de leur parti; oh! que je les hais, que je les déteste! (p. 315)

In its worst manifestation, this behaviour is implanted in the so-called sincere person, the plain dealer, who refuses to distinguish between vice and virtue in others so that his own figure is

embellished. In so doing, he credits himself at the expense of others and this, Marivaux's reflective bum emphasizes, differentiates him from those people whose behaviour and character are the source of the Ridiculous: "les autres hommes ne sont que ridicules, et vous par-dessus le marché vous êtes méchants; ils font rire, et vous, vous offensez" (p. 316).

Marivaux's statements on false modesty and his systematization of its manifestations must, however, be considered as only one dimension of his idea of the comic, albeit an important one. In his theoretical asides both on social status and on the coquetry of women, he makes it very clear that many people satisfy their vanity and thus bring it to the attention of the critical observer in other ways. The narrator of the Lettres sur les habitants de Paris recounts the story of a very wealthy noble who returns to the Provinces to visit his estate. Before entering the local village, he calls a halt to his journey and sends a messenger ahead to announce that his arrival will be delayed until the following day. To his followers, the noble claims that he intends to finish his journey that same evening but that he will in this way avoid the embarrassment of a hearty welcome, because "le gentilhomme de France le plus ennemi de ces fadaises-là, c'est moi: la vanité de mes confrères là-dessus m'est insupportable" (p. 24). He conveniently falls asleep and is forced to make his entrance on the following day before an enormous crowd of respectful well-wishers. The point of this anecdote, the narrator stresses, is that the hypocritical display of false modesty could only have been contrived by a wealthy noble who stood apart from the bourgeoisie not

only on account of his social status, but also by his financial situation. The case of the petit noble would have been entirely different, for, lacking the pecuniary assets, the distance which separates him from the bourgeois is minimal:

. . . le petit noble ne peut guère se donner ces airs mitigés de hauteur et de modestie; la distance d'un bourgeois à lui n'est pas assez grande pour qu'ils soient à leur place. Dénué de ces équipages magnifiques, de cet appareil de domestiques qui subjugué la vanité des inférieurs à la faveur d'un sentiment de vanité même, il n'a pour toute ressource d'orgueil que le maigre titre de noble. (pp. 24-25)

If the petit noble were to affect modesty by avoiding the pomp which traditionally accompanies nobility, not only would the bourgeois mistake the affectation for reality, but he would also belittle him on that account. The only trump held by the poor noble, is his nobility, and only by utilizing it to his personal advantage can he subordinate the bourgeois. By affecting the same contempt for nobility which the bourgeois earnestly has, the petit noble can attract his esteem: "il [le bourgeois] estime, il admire enfin celui qui a bien voulu ne pas sentir qu'il était gentilhomme" (p. 25).

This example is one aspect of what the Spectateur refers to as man's willingness to praise his inferiors and discredit his betters in order that the optimum worth may be assigned to his own person:

Volontiers louons-nous les gens qui ne nous valent pas; rarement ne censurons-nous pas ceux qui valent mieux que nous; ainsi, nous ne louons le mérite d'autrui presque que pour sous-entendre la supériorité du nôtre; et quand nous le blâmons, c'est la douleur de le sentir supérieur au nôtre qui nous échappe. (p. 153)

The philosophical bum sees in his compatriots' reluctance to praise their national writers a similar demonstration of vanity which is associated with a fear of revealing an inferiority:

Car c'est une plaisante nation que la nôtre; sa vanité n'est pas faite comme celle des autres peuples; ceux-ci sont vains tout naturellement, ils n'y cherchent point de subtilité, ils estiment tout ce qui se fait chez eux cent fois plus que tout ce qui se fait partout ailleurs. . . .

Mais nous autres Français . . . estimer ce qui se fait chez nous? eh! où en serait-on, s'il fallait louer ses compatriotes? ils seraient trop glorieux, et nous trop humiliés. (p. 303)

By lauding people who are not in a position to put this praise to its utmost advantage, the writer in particular, and the marivaudian being in general, restricts to a minimum any damage he might do to his own image.

To return to the poor noble, however, he would in his dealings with his superiors go to the opposite extreme and even ruin himself financially to keep up the image of grandeur and ostentation which the upper aristocracy values so highly. In a subsequent treatment of the same subject, the mature Joseph denounces the ridicule which is inherent in hiding behind a superior mask in order to conceal an inferior status of Birth. Jacob's reason for starting his memoirs with this reflection is, of course, a documentation of the sincerity which he claims to personify; it is also, moreover, a warning that to be ashamed of one's birth is a sign of vanity which carries with it important implications. The many people who act in this way are in fact playing straight into the hands of their social superiors who, in many instances, only overshadow their fellow-men by the accident of birth and the importance that all social classes assign to it.

The case of coquetry is another example of affectation that does not stem from false modesty, but which may still fall within the

province of the comic writer. In his journalistic works, Marivaux's detailed if sporadic treatment of this subject suggests that its comic value is similar both to the exposure of vanity and hypocrisy which he had treated in the preface to Le Télémaque travesti and to the first two categories of false modesty described in L'Indigent Philosophe. The innate vanity of mankind, according to Marivaux, assumes in women the form of coquetry, an attribute which is characteristic of all women and which the narrator of Le Cabinet du philosophe suggests is woman's only defense against man. For the narrator of Les Lettres sur les habitants de Paris:

. . . les femmes ont un sentiment de coquetterie, qui ne désespère jamais leur âme; il est violent dans les occasions d'éclat, quelquefois tranquille dans les indifférentes, mais toujours présent, toujours sur le qui-vive: c'est en un mot le mouvement perpétuel de leur âme, c'est le feu sacré qui ne s'éteint jamais; de sorte qu'une femme veut toujours plaire, sans le vouloir par une réflexion expresse. (p. 28)

In the eyes of the aging lady who looks back at her life in Le Spectateur français, this situation does not change with age: the young lady strives to be liked by all men and to appear attractive in their eyes, while the older lady tries hard to persuade both herself and others that she deserved the admiration she received during her youth. As another narrator in Le Spectateur states, only in a roman can the image of a woman who is not endowed with this particular blemish appear: "on ne peut être femme sans être coquette. Il n'y a que dans les romans qu'on en voit d'autres" (p. 209).

In its most innocent form coquetry can be unrehearsed and automatic; as such it does not give rise to the truly comic. In the Spectateur français a coquette of this kind differentiates between her

brand of coquetry and the one which rightfully belongs in the domain of the comic:

Et qu'on aille pas dire que c'est là [la mienne] une grande coquetterie, car c'est la moindre de toutes celles qu'une femme peut avoir, ce n'est encore là qu'une coquetterie machinale; vraiment, quand la réflexion s'en mêle, c'est bien autre chose. (p. 209)

The well-known discussion of negligés in Les Lettres sur les habitants de Paris had previously demonstrated a similar point. Women who matter-of-factly wear this garment around men display an unrehearsed vanity, because to attire oneself thus is to attract attention to one's physical beauty, in spite of any other intention. If however a woman wears a negligé for this specific purpose and pretends that, because of its simplicity, it is anything but coquettish, the revelation of such behaviour would clearly fall prey to ridicule. The hypocrisy of women in this area must, in any case, be very great before men recognize their coquetry, for man's own vanity often clouds his view: "le plaisant de cela, c'est que les hommes n'en expliquent que le sens favorable; et que leur jugement étourdi fait grâce du reste à la comédienne, et glisse sur le ridicule qu'il contient" (p. 29).

Marivaux's handling of this subject and of vanity and hypocrisy in general far surpasses Fielding's exposition, for the Englishman's domain is not the cause of vanity and hypocrisy and their many disguises, but rather the exposure of these two faults. As such, neither the theoretical asides which are so prominent a part of Fielding's novels, nor the subject matter itself leads to an in-depth analysis of the motivation and various types of ridiculous subjects. Like

Marivaux, Fielding detected that vanity and hypocrisy prevailed in all stations of life and were not only attributes of great politicians and military heroes. With detached irony, the narrator of Tom Jones emphasizes that "the Great are deceived, if they imagine they have appropriated Ambition and Vanity to themselves. These noble Qualities flourish as notably in a Country Church, and Church-yard, as in the Drawing-Room, or in the Closet" (p. 133). In An Essay on the Knowledge of the Characters of Men, Fielding's most detailed examination of these twin vices, he reveals that children, by their upbringing, are taught the advantages of deceit by being constantly encouraged to conceal their vices rather than to cultivate their virtues. The outcome of such a predisposition to deceit is that:

. . . while the crafty and designing part of mankind, consulting only their own separate advantage, endeavour to maintain one constant imposition on others, the whole world becomes a vast masquerade, where the greatest part appear disguised under false visors and habits.³⁴

Whereas in Marivaux's world one must don a mask and participate in the masquerade, not only in order to live in society but also in order to discern the truth in others, for Fielding this is not the case. Unlike Marivaux, he did not see vanity as an attribute of all men and consequently advocated that it was sufficient to observe another person's actions rather than his countenance or reputation in order to detect the real person. Gone are almost all the nuances and refinements concerning the different kinds of vanity and false modesty which Marivaux had elaborated upon. When, for example, Fielding attests that coquetry has replaced illicit love intrigues because upper-class women are more concerned with ambition and vanity

than with satisfying their personal needs (Tom Jones, p. 569), this is as far as his handling of the subject requires him to go and one can search in vain for any treatment of this theme which approaches Marivaux's dissection in any one of his journalistic works. Similarly, Fielding's assessment of the vanity displayed by the French is much simpler than Marivaux's and the Man of the Hill declares that the French are very friendly to foreigners because it gives them the opportunity to boast:

But of all the People I ever saw, Heaven defend me from the French. With their damned Prate and Civilities, and doing the Honour of their Nation to Strangers, (as they are pleased to call it) but indeed setting forth their own Vanity. (Tom Jones, p. 367)

Two examples are, however, notable for the insight which Fielding does, on occasion, demonstrate. In talking of Blifil, the narrator of Tom Jones differentiates between lying openly and lying in such a way that the act of lying is itself hypocritical and deemed justifiable:

This excellent Method of conveying a Falshood with the Heart only, without making the Tongue guilty of an Untruth, by the Means of Equivocation and Imposture, hath quieted the Conscience of many a notable Deceiver; and yet when we consider that it is Omniscience on which these endeavour to impose, it may possibly seem capable of affording only a very superficial Comfort; and that this artful and refined Distinction between communicating a Lie, and telling one, is hardly worth the Pains it cost them. (p. 264)

On another occasion, whereas Marivaux had said that man praises his inferiors and criticizes his superiors so that he himself will appear in the best possible light, Fielding gives this observation a new twist. For, if the same result can be obtained by praising one's

betters, man will seldom hesitate to do so. Such a case in point centers on Partridge in particular and servants in general, who often magnify their master's fortune before strangers in order that their own position will appear more favourable: "such is a general Custom with all Servants among Strangers, as none of them would willingly be thought the Attendant on a Beggar: For the higher the Situation of the Master is, the higher consequently is that of the Man in his own Opinion" (p. 493). In Joseph Andrews, we will recognize a variation of this principle, which leads Mrs. Slipslop to feel superior to Miss Grave-airs whom she takes for the daughter of a gentleman of small fortune; upon being told that she is in fact related to the upper servants of a great family, this superiority changes to inferiority. For the most part, however, such an attempt to understand and motivate vanity and hypocrisy is absent from Fielding's work.

The exposure of affectation in its twofold manifestation of vanity and hypocrisy is, nevertheless, considered by both these authors to represent the true province of the comic writer. Both Marivaux and Fielding exclude the Monstrous from the idea of the comic and also betray the same preference for harmless hypocrisy over sheer vanity. Where their opinions diverge, is only in the importance assigned to the unforeseen, Fielding attributing to it a far greater role in his theory than Marivaux. This affinity which one finds in their Poetics of comedy does not indicate a literary indebtedness on Fielding's part. On the one hand, the similar concerns expressed by the two writers arise in part from the moral basis of their art: like Fielding, Marivaux's condemnation of

hypocrisy and vanity carries with it the recommendation of their antithetical virtues, charity and humility. This aspect of their work has been amply demonstrated,³⁵ and the fact that both authors launch much of their invective against false virtue and hypocritical religious practice enhances the humanistic christianity which they advocate. On the other hand, and as has been demonstrated earlier in the light of Fielding's Poetics of comedy, Fielding drew from the comic tradition of which Marivaux's observations in his narrative fiction are but one manifestation, and from the comic theatre both in France and in England. While Marivaux was also a playwright, his dramatic productions differ from both the comédie de caractère and from the comedy of manners to which Fielding had turned. More concerned with demonstrating human behaviour and, in particular, the psychology of love, Marivaux applied the theory of affectation and its corollary, mask wearing, to this specific subject matter.

Given the contemporaneity of Marivaux's plays with his journalistic ventures and his later novelistic works, one would expect to detect a similar tendency to understand and explain human behaviour in these prose narratives. The juxtaposition of Fielding's statements concerning not so much the source of the Ridiculous but the nature and substance of that source, indicates that therein lies a fundamental difference between our two authors. This distinction is not apparent in Marivaux's Oeuvres de jeunesse, and while we take the preface to L'Homère travesti as being emblematic of this new orientation in Marivaux's theory of the comic, the emphasis on understanding rather than exposure does not truly manifest itself in practice until the journalistic works.

In our subsequent analysis of the application of Fielding's and Marivaux's theories of the comic in their narrative works, it will become evident that the comic parallels are most evident between Joseph Andrews and Tom Jones and Marivaux's Oeuvres de jeunesse. While the exposure of affectation is still manifest in the French author's mature works, Le Paysan parvenu and La Vie de Marianne are more concerned with understanding and motivating the driving force behind man's actions. This is necessarily accompanied by a reduction in the comic machinery: burlesque, vulgarity, slapstick and comic fights, while characteristic of Marivaux's earlier novels, play an all but insignificant role in Le Paysan parvenu and La Vie de Marianne. A similar tendency will also be demonstrated in Fielding's last novelistic venture, Amelia, which comes closer to Marivaux's La Vie de Marianne than any other of the Englishman's novels: not only has Fielding preferred to disregard the comic machinery and the light side of the vices of affectation, in favour of a more detailed study of the source of much of the misery which prevails in the world, but he has also had recourse in large segments of his work to the first person reflective point of view.

CHAPTER VI

THE NATURE OF THE COMIC

Comparer la position de Jacob devant la femme du financier ou Mme de Fécourt avec celle de Joseph Andrews devant Mme Booby . . . de Jacob acceptant de l'argent de Mme de Ferval avec celle de Tom Jones en recevant de lady Bellaston.

Deloffre

In the preceding chapter, our examination of the idea of the comic suggested that Fielding's principal narratives, Joseph Andrews and Tom Jones, had more in common, as regards the comic, with Marivaux's Oeuvres de jeunesse than with his Paysan parvenu or La Vie de Marianne. We have, moreover, hinted at a development in each of our writers, more pronounced in the case of Marivaux, away both from the simple exposure of vanity and hypocrisy and from comic machinery in general, towards a more serious, more analytic attempt to understand human behaviour. The present part of our study aims at demonstrating both these points by examining the comic properties which are at work in the prose narratives of Marivaux and of Fielding. To this end, Marivaux's Oeuvres de jeunesse will be juxtaposed to Joseph Andrews, the cervantesque model and parodic intent being a common feature; the latter work, together with Tom Jones, will in turn be studied in the light of the similarities and dissimilarities they

manifest when compared to Le Paysan parvenu and La Vie de Marianne. Finally, a rapprochement will be drawn, still in the context of the comic or lack of the comic, between Fielding's last novel, Amelia and Marivaux's La Vie de Marianne.

Characters, in comic fiction, normally fall into one of three categories: they are either a source of the comic, or a fundamental agent in exposing the comic in others, or they are both. Marivaux's early prose narratives contain, for the most part, characters who belong to the first group. In fact, it is not until the appearance of Le Paysan parvenu and La Vie de Marianne that Marivaux demonstrates, in his novels, any sustained interest in utilizing his protagonists in such a way as to reveal the vanity and hypocrisy in others. In his last two novels, however, this design is coupled with the use of the retrospective first person narrator in order that the affectation of the protagonists may be examined in greater detail and may lead to an understanding of the self. In the former of these two works, secondary characters are, in the main, of the first type, that is, a source of the comic, with the notable exception of Mlle Habert the younger, who falls into the third category like Jacob. In La Vie de Marianne, however, characters are distributed throughout the three groups. In Fielding's case, Joseph Andrews aligns itself with Le Paysan parvenu: on the one hand, Parson Adams and Joseph belong to the third type of character we have enumerated, while the secondary characters usually, on the other hand, come from the first group. In Tom Jones, Tom is not a ridiculous character and his comic interest depends entirely upon his interrelations with other characters. Such is also the case

with the two other principal characters, Sophia and Allworthy. Secondary characters are, for the most part, of the first type and their comic attributes are defined by their relationship with Tom, Sophia or Allworthy. If we consider Amelia and Booth as the protagonists of Fielding's last novel, the former is used to expose the hypocrisy of others, while the latter is both the subject of affectation and an agent in revealing this vice in others. Secondary characters are, as in La Vie de Marianne, distributed among all three groups.

Several postulations may be drawn from this exposition which will serve as guidelines in comparing the comic attributes of Fielding's and Marivaux's novels. First, a comparison of Marivaux's Oeuvres de jeunesse and Joseph Andrews should center on the affectations of the principal characters. Second, given the memoir format of Marivaux's last two novels and the introspection which accompanies it, the analysis of vanity and hypocrisy in the protagonists by their reflecting selves, should prove to be a major point of difference with regard to both Joseph Andrews and Tom Jones. Similarities, however, should be detectable in the affectations of the secondary characters which, as in Fielding's narratives, are exposed by interactions with the principal characters and with other secondary characters. Lastly, in the case of Amelia, while secondary characters may also reveal similar comic features, our analysis should focus on the attempt to understand the motivation of human behaviour, vanity and hypocrisy, in a secondary character, Mrs. Bennet, who narrates her own life story. This shift in tendency in Amelia, which

veers away from Fielding's earlier practice of demonstrating the comic side of affectation in favour of a bleaker analysis of the source and outcome of this fault, aligns this novel both with La Vie de Marianne and with Marivaux's detailed study of hypocrisy and vanity in his journalistic writings.

Throughout our analysis, but in particular with reference to Marivaux's Oeuvres de jeunesse and Fielding's fiction in general, another point of comparison must be introduced, which, while it does not concern the comic theory of affectation, nevertheless contributes to the comic tone of the narratives. By this is meant the comic machinery, present in its most familiar manifestations as farce, slapstick, burlesque, comic fights and vulgarity.

La Voiture embourbée, Marivaux's initial if partial attempt at portraying everyday life, also displays an underlying intention to parody the heroic romance form which Marivaux himself had turned to in his first narrative, Les Effets surprenants de la sympathie. What concerns us here, however, is not so much the realistic frame story to which we shall return, but the characterization of the protagonists and their servants in the roman imprévu. The company of coach travellers from Paris to Nemours, having been stranded en route, decide to spend the night at the nearby inn by composing a novel. What Marivaux has done in order to parody the heroic romance, is to blend two different kinds of prose fiction which his predecessors had practiced. On the one hand, he relies upon the structure of the novella while also parodying one aspect of the subject matter contained within this frame. If in Boccaccio's The Decameron the company

is brought together because they all want to flee Florence and avoid the evils of the plague, a similar motive to escape from nature's hardships draws together the ten narrators of Marguerite de Navarre's Heptameron who have asked for refuge at the Abbaye de Sevrance. Such however, is not the case in Les Nouvelles françoises of Marivaux's most immediate precursor in this tradition, Segrais, for the presence of the Princesse Aurélie and her five companions is not motivated. Marivaux's interest in depicting everyday life led him to change the social status of the narrators (the young man who narrates the frame story and the first part of the impromptu novel; a middle-aged lady and her daughter; a bel-esprit and a financier) who are also drawn together by a very ordinary accident. They are, moreover, joined at the inn by the curate's nephew, a lively, thirsty and fun-loving young man. This twist in the make-up of the company is accompanied by an alteration in the subject matter of the tale they choose to tell and in the underlying tone which Marivaux has chosen to give to it. If the low realism of some of Boccaccio's and Marguerite de Navarre's tales are present at the beginning of the story and in the episodes narrated by the young lady and the curate's nephew, the heroic gallantry which is equally present in Boccaccio and Marguerite de Navarre, and which is the only subject treated by Segrais in spite of the theory of the novella presented by Aurélie, Gélonide and Aplanice in their theoretical asides, is in Marivaux's novel an object of ridicule. This Marivaux accomplishes by his cervantesque treatment of the characters who are the subject of the impromptu novel.

The action of the story which the travellers compose centers on the conduct of four characters: juxtaposed to the heroic love which Amandor and Félicie/Ariobarsane share, is the love which the former's servant, Pierrot or Timane as he chooses to be called, has for the latter's servant, Perrette or the more aristocratic sounding name of Dina which she prefers. In the first instance, the noble master and mistress who, like Don Quixote, have been corrupted by reading too many romances, assign to their own love the standards set forth in the heroic adventures of their idols. Carried away by the sight of his beloved and by the vehement love which he professes for her, Amandor dares to touch Félicie's corset and is banished from her sight forever on this account. Timane, who has noticed what occurred between his master and his mistress, decides that it is necessary that he be dismissed from his own lover's sight as well and in order to accomplish this, he imitates the actions of his master. Like Sancho Panza, both Timane and Dina are conscious of the mistaken behaviour of their masters, but agree to play along with them. In their own relationship, Timane and Dina mimic the conduct of heroic lovers, but are also very conscious of the disparity between life and romance. There also results, as in the many situations where Marivaux analyzes human interaction on two different social levels,¹ an incongruous situation. This is due solely to the fact that the servants cannot hide behind their masters' masks effectively, especially when brought face to face with one another. In this particular example, Dina reacts to Timane's pawing action in a manner which agrees with her true nature, not with the mask which she is

wearing: offended, she reverts to her Perrette character and proceeds to punch and insult Timane. Upon her lover's apology, in which he imitates his master's lamentations, Dina forces him to confront the reality of the situation: "Housse, insolent, repartit Dina en s'en retournant, vous n'êtes qu'un âne d'écuyer" (p. 351).

In none of the characters does the comic derive from the exposure of vanity or hypocrisy. In the case of the servants, the affectation is of a different nature, for the donning of masks is itself a game for them and the comic arises from the juxtaposition of their real nature and the role to which they have been assigned. Similarly, the comic in Amandor and Félicie's relationship depends upon the naivety which leads them to mistake the world of knight-errantry for reality and the subsequent incongruity which surrounds their actions. Such is not, however, the case in Pharsamon, where the same disparity is present but is connected this time to the affectation of vanity. Again, Marivaux works on the same principle of dédoublement, contrasting the servants' love with the chivalrous amour which their respective master and mistress lay claim to. In the first case, Cliton and Fatime are still "l'un et l'autre les vrais singes de leurs maîtres" (p. 545), who consciously play at heroic love. Cliton, for example, having noted that Pharsamon was kneeling at Cidalise's feet, grotesquely throws himself at Fatime's, which are unfortunately covered with mud. Comical in itself, this scene continues and reveals the disparity between Cliton's nature and the role which he is playing:

A cela se joint un autre inconvénient. Cliton était de ceux qui se mouchent sur la manche; l'usage du mouchoir ne lui était connu que chez les autres; une éducation naturelle lui avait appris que les doigts devaient suffire aux besoins d'un homme qui veut se moucher. Cependant, comment faire? La crotte va se sécher sur son visage. (p. 534)

The solution, of course, is for Cliton to use his hands and then for him to wipe them on his lover's slip! Equally incapable at sustaining her mask, Fatime pulls out her knife and cuts off a piece of her garment in order that Cliton may clean himself properly with it.

Unlike their servants, unlike the characters in La Voiture embourbée and equally unlike their prototype Don Quixote, Pharsamon and Cidalise are persuaded that they are superior beings and their vanity is emphasized throughout the novel. Cidalise insists that "je ne veux point un amour ordinaire; celui que je ressentirais pour un homme qui me toucherait, serait et trop noble et trop tendre, et demanderait dans un amant une âme qui répondît à la dignité de la mienne" (p. 397). Pharsamon, like his mistress, cannot praise himself sufficiently and as is the case with Cidalise, he believes that he has been selected by God to fulfill great accomplishments:

. . . puisque le ciel m'a fait naître avec une âme capable des mouvements les plus nobles, que je ressens en moi cette source de grandeur qu'avaient autrefois ces fameux héros, si différents des autres hommes, attendons que le ciel me présente les occasions de me distinguer comme eux; il réserve sans doute mon coeur à quelque objet digne de le posséder. (p. 395)

It is not the ideal love which Marivaux is ridiculing, but rather the vanity which motivates the heroic lovers' self-concepts and consequently their activities:

Pharsamon is nevertheless ridiculous, not because his ideal of perfect love is false, but because the emotions he is trying to translate into action are not ones he really feels. He and his princess do not love each other; they are merely playing a game, the real purpose of which is to confirm themselves in their persuasion that they are superior people.²

What was comic in Amandor and Félicie's relationship on account of the innocent naivety demonstrated by the depraved lovers, is even more ridiculous in Pharsamon where both the hero's and the heroine's affectations derive from their vanity. To this end, whereas in Marivaux's earlier novel Amandor held the stage for only a short time, in Pharsamon, the opposite is true. A source of ridicule, Pharsamon is constantly the butt of jokes which depend, for their effect, both on his outlandish pride and on his Quixotic confusion of romance and reality. If Don Quixote was for the most part conscious neither of the mockery which was directed at him, nor of the comical nature of his own actions, Marivaux's hero's pride is such that he always appears to have an eye and an ear open to reality. His seeming awareness of the figure he cuts on certain occasions does not, however, prevent him from justifying his behaviour:

Pharsamon cherchait la raison du comique éternel qui se mêlait à ses aventures; mais comme après une revue exacte de son caractère, il ne trouvait rien en lui qui pût causer cette petitesse d'aventures, il crut devoir penser que les plus illustres amants avaient été comme lui sujets à ces légers accidents. (p. 521)

While the subject matter of Marivaux's two travesties, Le Télémaque travesti and L'Homère travesti, differs from Marivaux's other earlier narratives, the principal aim is nevertheless similar to that of Pharsamon. By transposing Fénelon's Télémaque to the

epoch of Louis XIV's reign and to the foreign wars of the French monarch, Marivaux ridicules war in general and, more particularly, the vanity and search for glory which motivated both the classical hero and his contemporary counterpart. Like Pharsamon, Brideron holds his own person in high esteem and does not hesitate in making this obvious to others: "j'ai le talent de devenir grand et sage, il faut le faire valoir" (p. 725). Unlike Pharsamon, he is accompanied on his travels by a Mentor, Phocion, whose principal role is didactic as in Fénelon's original. In Marivaux's travesty, however, given the accent on Brideron's vanity, Phocion's advisory capacity and with it the didactic, moralistic statements which are his trade-mark pertain principally to this shortcoming in the hero:

Vous faites le glorieux parce que votre habit est brodé? Regardez-le, le beau garçon! il a son habit des dimanches; il se carre: il est aussi fier dans sa peau qu'un coq sur un fumier. Allez, allez, mon ami, apprenez que vous êtes un petit écervelé, et que si vous continuez, vous ne deviendrez pas plus sage qu'un étourneau. (pp. 735-736)

Usually, Brideron's vanity relates to his self-concept and his deeds rather than to his physical appearance and is consequently most pronounced when he recounts his adventures to other characters. Two examples will suffice to demonstrate this preoccupation in Brideron. In the first instance, the hero has just finished narrating his life-story to Mélicerte (Calypso), who like all women, "avait toujours été fort amoureuse de sa beauté" (p. 726). The manner in which he embellishes his account paves the way for Phocion's remonstrations: "Avant de se coucher, Mentor sermonna son élève: Détoupez vos oreilles pour m'écouter. La vanité vous a fait enfiler tout le détail

de vos aventures" (p. 767). More interesting, both as ridicule of Fénelon's characters and as a demonstration of how vanity blends with hypocrisy on certain occasions, is the accent Brideron gives to his adventures during the campaign in Hungary. The first time that he has to face the enemy, he distinguishes himself by his bravery:

. . . je prends un fusil, je le bande, je lorgne. Pouf, le coup part. . . . Victoire, victoire! s'écria tout le peuple: voyez les grands benêts d'hommes, qui n'ont pas l'arme si bonne que cet enfant! Ce sera un maître sire. Je pétillais de gloire. Ne crevez pas dans vos panneaux, me dit Phocion, et ne vous laissez pas corrompre par la vanité.

Je renfermai donc toute ma fierté dans moi-même, et je n'en laissai pas échapper un brin; car il faut être glorieux sans le paraître. (p. 782)

Again, it is the hero's Mentor who lectures his pupil for the pride which he displays at being esteemed by others. Equally important, however, is Marivaux's method of exposing the dual fault of vanity and hypocrisy: he allows Brideron to ridicule both himself and his classical prototypes by having his hero detail the vanity which motivated his exploits and the hypocritical need which he saw to attempt to conceal it. The comic of Le Télémaque travesti clearly stems from two related sources: on the one hand the incompatibility of war and glory in general; on the other hand, the vanity and hypocrisy which Brideron displays both during his adventures and in the manner he chooses to relate these exploits whenever he is given the opportunity to narrate.

This dimension of vanity which can be disclosed whenever a narrator relates a homodiegetic story is forcibly absent from Marivaux's other narrative of this period, L'Homère travesti. In this work

Marivaux also denounces the evils of war but focuses, this time, not on a bourgeois Brideron whose reading of Fénelon's epic corrupted his mind and led him to believe that he was a seventeenth century Telemachus, but on the popular image of the Great Man.³ On two different occasions Achilles explicitly states that his motivation for enrolling in Menelaus' expedition was none other than his search for glory and the ambition of having his name recorded in history: "Bravez la mort est une gloire/ Qui nous fait vivre dans l'histoire" (p. 988); or again, "A condition d'une gloire/ Qui me ferait vivre en l'histoire/ Sot glorieux, j'ai pris l'honneur" (p. 996). The vanity which war heroes demonstrate is underlined throughout this narrative by the frequent references to Menelaus' cuckoldry as it is juxtaposed to the real reason for the Greek-Trojan war: the need for heroes such as Achilles to manifest their superiority over their fellow-men, regardless of which camp they happen to fall in. In spite of Marivaux's preface and the idea of the comic which he expounds, the source of laughter is for the most part dependent upon the burlesque handling of the strife in the Greek army, rather than on the "esprit" which pervades this parody.

Le Télémaque travesti does, in fact, coincide more with the theory set forth in the preface to L'Homère travesti than does the parody of La Motte's epic, as a juxtaposition of our quotations from both works demonstrates. In the former narrative, Le Télémaque travesti, Brideron's vain statements concerning his appearance and the pride he takes in his own exploits are in perfect accord with his character which is founded upon his exalted self-image. Such,

however, is not the case in the other travesty, where Achilles' pride and ambition expose the incongruity which exists between his noble aspirations and his preoccupation with ambition and glory. The effect of the burlesque, however, depends precisely upon disparities of this nature. This type of travesty, low burlesque, which is also apparent in Le Télémaque travesti when war and ambition are satirized, differs from the other dimension of travesty, high burlesque, which treats Brideron's journey and adventures in the light of the classical protagonist. In the latter instance, it is the spirit rather than the terms which is the source of the Ridiculous and Marivaux's narrative technique again aligns itself with the cervantesque model.

The essential difference between these narratives and Joseph Andrews resides in the general insignificance of Marivaux's secondary characters, especially as regards the didactic intent of the Oeuvres de jeunesse. It is thus to Fielding's principal characters and to his comic machinery that we must turn in order to reveal the affinities and dissimilarities in the comic properties which lie behind Joseph Andrews and Marivaux's early novelistic ventures.

If Pharsamon, Amandor and their prototype, Don Quixote, have been corrupted by heroic romances, and Brideron by his reading of Fénelon's Télémaque, the characters of Adams and Joseph also result from their relationship with literature. The comic in Joseph's early scenes with lady Booby and with Slipslop depends upon Fielding's evocation of Richardson's Pamela, whose heroine is none other than Joseph's sister. Given this context, the reader's reaction to these episodes is conditioned by the ironic references to virtue rewarded

and he laughs, not only at the vanity and hypocrisy displayed by Lady Booby and Slipslop, but also at what he believes to be Joseph's hypocritical reaction to their advances. Joseph, as we are subsequently made to believe, is not a hypocrite but the reader's laughter still prevails, motivated this time by the naivety displayed by the young man in his encounter with hypocrisy. The last laugh is thus at the reader's expense and Fielding proceeds with the treatment of the real comic hero, Parson Adams.

A Quixotic character, Adams resembles Joseph by reason of the discrepancy between the world as he sees it and the reality of day to day life, but differs from him on account of the disparity which is manifest, both by his actions and by his conversation, between his self-image and the impression his fellow-men form of him. If he does not believe that he is a superior being as is the case in many of Marivaux's protagonists, he has, nevertheless, a vain side to his personality which not only prevents him from recognizing his own essence, but which also leads him to put forward a distorted image of himself which is easily discernible. This pride is demonstrated, on a general level, by Adams' belief that his classical learning has provided him with the key to understanding mankind. Nothing, in fact, could be further from the truth and the classical ideal which Adams preaches is not only absent from the world, but even absent in his own actions. Vanity, for example, which he condemns in a sermon on that subject, is demonstrated by the very pride which he takes in this, and in all his sermons.

All vain characters in Fielding's fiction reveal this fault by emphasizing that it is not one of theirs and Adams is no exception, as is demonstrated by his answer to Joseph's statement that his Mentor must be the best teacher in the county: "'Yes, that,' says Adams, 'I believe, is granted to me; that I may without much vanity pretend to--nay, I believe I may go to the next county too--but gloriari non est meum--'" (p. 195). Similarly, Adams vainly believes that his knowledge of the arts and sciences is greater than anybody else's: "For I would not be vain, but I esteem myself to be second to none, nulli secundum, in teaching these things" (p. 195). Not only the insistence that he is not being vain, but also the constant use of Latin which replaces the proverbs uttered by both Sancho Panza and Cliton, characterizes Parson Adams' frequent display of pride. On another occasion, his vanity borders on hypocrisy and Adams demonstrates that he cannot always practice what he preaches: "no Christian," he warns Joseph, whose passion for Fanny is great, "ought to set his heart on any person or thing in this world, but that, whenever it shall be required or taken from him in any manner by Divine Providence, he may be able, peaceably, quietly, and contentedly, to resign it" (p. 265). He has hardly had time to catch his breath, when the knowledge of his son's death by drowning throws him into the most vehement disorder, thereby exposing not only his inability to perform as he would have others perform, but also the absurdity of the ideal model of conduct which he advocates. This situation resembles a brief episode related in L'Indigent Philosophe when a gentleman who takes great pride in his reputation as a man of immense

self-control, is forced to face his son's sudden death. Unlike Adams, however, his vanity knows no limits and his refusal to allow his true sentiments to penetrate the mask which he wears in public, brings about his own death.

On the one hand, the fact that Adams' mask betrays him and exposes his inability to wear it effectively, likens him to the Sancho-type figures in Marivaux's earlier works, the servants. Unlike them, however, for whom masquerading is simply a game, Adams' affectation has its source in vanity. In this, Fielding's treatment of his hero differs from the lengthy humiliation and exposure to which most of his ridiculous characters are submitted. This is undoubtedly because Adams' affectation is more one of vanity than of hypocrisy and as such, is less comic on this particular account than the hypocritical behaviour of Lady Booby and Slipslop who are ridiculed throughout the narrative. In the light of the preface, this can be explained by referring to the element of surprise which emphasizes the comic value. On the other hand, Adams, unlike Marivaux's servants but like their masters, does not realize that he is wearing a mask nor that the ideal which he advocates is incompatible with daily life. This, then, aligns him with the Quixotic prototype and its metatypes in Marivaux's fiction and the comic situations which result from this incongruity derive not so much from the exposition of affectation, but rather from the hero's naive nature.

By juxtaposing episodes from Marivaux's and Fielding's novels, the outcome of their sometimes similar, sometimes divergent handling of the comic may best be demonstrated. A first comparison relates to

two parson scenes, the one in La Voiture embourbée, the other in Joseph Andrews. Dissatisfied with the meagre meal provided for them by the hostess, the travellers in the frame story of Marivaux's narrative decide to approach the curate and ask that he supply them with more suitable nourishment. A typical farce scene results when the wit and the financier arrive at the curate's house and ask for admittance: within, a sixty year old female servant is gorging herself and simultaneously combing her hair; in another room, the curate and his company have eaten and drunk so much that they are no longer in complete control of their senses. Nanon, who has kept the visitors outside, interrupts the orgy to announce that some voices are to be heard outside asking for the curate. The first time that she tries to make her announcement, however, a member of the company pours some wine into her mouth; the next time, she is provided with a piece of bread and some cheese. When she is finally able to speak, the company fears that the voices outside are those of spirits and suggests that since Nanon is the oldest, her life is less important and that she may as well be the one to open the door. This pronouncement leads to some slapstick comedy before the curate decides that he had better speak to the spirits through the door, but without revealing his identity. Throughout this scene, the visitors have been left outside in the cold, where they remain when the typical quiproquo develops, the curate mistaking the travellers for spirits, the latter mistaking him for a doorman. Everything appears settled when the youngster who has accompanied the two guests from the inn vouches for their identity: "j'en suis aussi sûr que je suis sûr d'avoir vu ce matin le renard qui

emportait une de vos poules dans votre verger" (p. 329). This comparison, however, leads to more farce, this time between Nanon and the curate, for the former is responsible for the poultry. While she attests that the young Jacob is lying in order to avenge a beating which he had earlier suffered at her hands, the travellers remain outside and are only admitted once the curate has finally finished dealing with his servant. When asked for food, the curate reveals his hypocritical nature, first of all by pretending that what he gives them is the best at his disposal, and secondly by refusing money for his goods but in such a way that the travellers are able to slip the money to his servant. The priest's avaricious nature is subsequently emphasized, as is his hypocrisy, when he scarcely allows the door to close behind the travellers before applying to Nanon for the money she received.

The handling of this scene, not to mention the subject matter itself, bears closer affinity to the Parson Trulliber episode in Joseph Andrews than to Marivaux's more mature narratives. Joseph, it will be remembered, visits the local parish in order to borrow money with which to pay his bill at the inn. While the hypocrisy which Trulliber displays subsequently is somewhat stronger than in our example from La Voiture embourbée, the scene also begins with a quiproquo in which the parson mistakes Adams for a hog dealer. The same buffoonery which had prevailed in the curé's home is apparent in Adams' falling into the mire and in Trulliber's insistence that he be served to drink before his poor guest. Both the curate and the parson, moreover, handle their servants (for that is Mrs. Trulliber's relation-

ship to her husband) in a very rough, domineering manner and cut short their discourse at every possible moment. These similarities, the concern with exposing hypocrisy in a low, comic setting, are not intended by us to indicate that Fielding had La Voiture embourbée in mind when he painted this scene. Rather, we would stress two points: on the one hand, the comic tone and development of this particular scene in Marivaux's novel differs from the depiction of the curate's hypocrisy in Le Paysan parvenu and even from Jacob's hypocritical acceptance of money from Geneviève. Whereas Jacob the narrator searches for the reasons which led him, as a protagonist in his own story, to accept the gifts which he knew to be tainted, the narrator of La Voiture embourbée, like the narrator of Joseph Andrews, is solely concerned with painting a low, comic scene in which hypocrisy is revealed. On the other hand, this comic tone aligns Marivaux's first attempt at a realistic picture of life, not only with Fielding's Joseph Andrews, but also with seventeenth century comic fiction as practiced by Sorel, Furetière and Scarron. Where both Marivaux and Fielding differ from this tradition is in the primordial importance they give not simply to examples of hypocrisy, but rather to exposing it.

An important difference between Marivaux's and Fielding's handling of these two scenes relates to the more gratuitous nature of the comic in the French novel. In La Voiture embourbée, we are in fact faced with a fourberie gratuite, as its position in the frame story would indicate. The exposition of the curate's hypocrisy does not depend upon the particular characters who are sent to approach him for

food, for had the stranded company chosen to send two different members of their group, the result would have been the same. Similarly, the slapstick comedy and farcical action which develop both in the house and from the travellers' inability to enter into it, depend upon the curate's household rather than upon the visitors. This is not the case in Joseph Andrews where the entire scene stands, in this regard, in contrast to the episode related in La Voiture embourbée: both the revelation of Trulliber's hypocrisy and the farcical handling of the encounter depend primarily upon Parson Adams, for no other parson would have allowed himself to be mistaken for a hog dealer or to have been insulted by Trulliber to the same extent. This essential difference is, of course, dependent on the fact that the agents of the comic exposure are minor characters in Marivaux's early novel.

Another point of comparison between the Oeuvres de jeunesse and Joseph Andrews derives from the nature and function of the comic fight, a topos of comic seventeenth century prose narrative. Cervantes and Scarron made particular use of this device, the former emphasizing the discussions between Don Quixote and Sancho Panza which resulted from the hero's battles, the latter stressing the confusing and boisterous attributes of the fights themselves.⁴ With both Marivaux and Fielding, however, even though the brawling is important in itself and the accompanying slapstick is minutely described, the principal interest of many of these scenes resides in their connection with character exposure, and by extension, in their ability to evoke the Ridiculous.

In Pharsamon, Marivaux's work on which we shall focus in this regard, there are five comic battles, of which only one is gratuitous

slapstick. At the conclusion of the first expedition, Pharsamon and Cliton return to the uncle's home where the servant boasts about his lover by comparing Fatime's face with his adoptive father's. Mathurin's wife, who is present on this occasion, takes exception to the insult directed at her husband but equally injurious to her and engages Cliton in a physical fight. Pharsamon's uncle, who bears witness to this scene, attempts to separate them, but is knocked over and buried under the combatants. Such is the state of affairs when Mathurin arrives and chastizes his wife for ill-treating her master, much to Cliton's satisfaction. Joseph Andrews includes three battle scenes whose importance in character exposure is minimal but which are prevented from being gratuitous, on two occasions, by their essentiality to the plot. The one truly unmotivated fight relates Beau Didapper's servant's encounter with the protector of Fanny's virginity, Joseph. The two other episodes concern Adams' battle with the hunting dogs and his defense, with Joseph's assistance, of Fanny at the hands of the Poet, the Player and the Captain. The substance of the former of these incidents recalls Brideron's adventures in Le Télémaque travesti when he is recounting, to Mélicerte, an attack by a mad dog, but the authors' handling of these parallel situations differ. In Marivaux, Brideron uses this example to demonstrate his bravery both to those companions who were with him when the dog attacked first them and then him, and to his narratee, Mélicerte. Adams' predicament, however, is not motivated on this occasion by a desire to improve his reputation and the comic tone depends on the mock-heroic description given by the narrator in this burlesque rendering of the Homeric battle. In this

case, the reporting of the incident coincides with the handling of the kidnapping scene in which each camp is reviewed individually before the battle and the description of the battle itself is characterized by the use of the Homeric simile and by repeated references to the capricious Fortune.

In direct contrast to these examples, comic fights in Pharsamon and Joseph Andrews are brought into play, for the most part, in order to elucidate character. If, as in Marivaux's case, the disposition of the protagonists and, in one example, character development can be defined according to their role in the numerous brawls, such is not true of Fielding's Joseph Andrews where the same machinery reveals the vanity and hypocrisy of secondary characters. The first comic fight in Pharsamon occurs in Cidalise's mother's house where Pharsamon is convalescing. One day, he is enjoying the company of Cliton, Cidalise and Fatime when the foursome is interrupted by Marguerite, the old house servant, who attempts to assert her authority during her mistress' absence. The sight of this homely woman astonishes both Pharsamon and Cidalise, for "dans un château bien réglé . . . on ne nourrit point de vieilles indiscrètes à lunettes, qui s'ingèrent d'entrer avec tant d'effronterie dans une chambre où repose un chevalier blessé" (p. 418). Fatime, unlike her mistress, proceeds to insult Marguerite and asks her to leave, but the latter, not to be outdone, retaliates verbally and has the effrontery to address Cliton as a servant! This is more than Pharsamon's companion can take and, as in all but one of the comic battles in this narrative, Cliton instigates a physical exchange: dropping his heroic mask, he grabs the old woman's

arm in order to force her from the room. Marguerite, however, resists and they proceed to punch each other, joined shortly thereafter by Marguerite's husband who comes to his wife's defense and by Fatime, who aids Cliton. With the arrival of seven or eight other servants, the combatants are soon separated and the fight is brought to a hasty conclusion. Of importance in this sequence is, on the one hand, Pharsamon's placid disgust at the sight of Marguerite whose presence he interprets as an insult to his vanity and, on the other hand, the young servants' inability to play their role and the free expression which they give to their sentiments.

A similar fight occurs in Book I of Joseph Andrews, this time at an inn. Joseph, it will be remembered, had been injured by Adams' horse and was receiving medical assistance from the landlady when the coach in which Adams, Slipslop and Grave-Airs were travelling arrived at the same inn. The host resents the attention that is being wasted on Joseph and is overheard by Adams chastizing his wife on that account. Once again, what triggers the fight is an insult to someone's vanity; this time, the innkeeper takes exception to Joseph's comment that he pay more respect to his betters, namely to Adams who has been remonstrating him for his treatment of his wife. Before the innkeeper is able to strike Joseph, Adams intervenes, punches him on the nose and they proceed to exchange blows. They are soon joined by the hostess who rushes to her husband's defense and by Slipslop, while Joseph looks on hopelessly. When the combatants are eventually separated, Adams is covered in hog's blood, the innkeeper is stretched out motionless on the floor and his wife, much the worse for wear, is

short a quantity of hair at Slipslop's expense. Joseph Andrews is very much a comedy of manners and the appropriate behaviour of the numerous characters involved in this scene both directly and indirectly is in keeping with this tradition. The stereotyped character of the innkeeper, for example, is completed when the action comes to a full circle and he is observed rebuking his wife, this time for having intervened in the fight and for having wasted the hog's blood. Similarly, Grave-Airs' abstention from the scuffle is as appropriate as is Slipslop's belated entry and the pride she later takes in the tuft of hair which she has pulled from the hostess' head. The whole encounter is perfectly culminated with a satirical gibe at the two lawyers: if the one is trying to persuade the landlord to sue for damages, the other is equally sure that Adams himself has the ideal case.

This preoccupation with a realistic comedy of manners, though present in the frame story and in the conclusion to La Voiture embourbée, is not shared by Pharsamon, as a comparison of the remaining fight scenes with those of Joseph Andrews demonstrates. The third battle in Pharsamon, like the two which follow it, is primarily concerned with revealing certain character traits of the two principal characters. The knight and his squire have been detained in a castle by Clorinne and Elice who, having fallen in love with our heroes, attempt to delay them indefinitely. Pharsamon, however, true to Cidalise, decides that he and Cliton had better avoid the temptation with which they are faced and protect their reputation as faithful lovers by leaving the castle. This in itself indicates that Pharsamon is acting the part of the courtly lover, for he is captivated

by Clorinne's beauty and realizes that if he were to remain in her presence, he would finish by being unfaithful to Cidalise. Cliton, however, has different plans, as he is well satisfied with the food, drink and love which has been provided for him in this castle and prefers the security of his present situation to the unstable relationship he enjoyed with Fatime. To this end, he concocts a plan with Elice whereby she will try to prevent the departure, first of all by cutting the horses' reins and secondly, by resisting Cliton's departure physically. The latter action, a mimicry of the separation between courtly lovers, leads in this instance to an all out brawl when Cliton and Elice overact their roles and are consequently joined in their fight by other servants. Not only the events which precipitated this encounter, but the battle itself are contrived in order to emphasize the protagonists' character: Pharsamon, brandishing first of all a sword, then a spit which he mistakes for a sword, imagines that he is being attacked on all fronts and takes great pride in the success which he encounters; Cliton, concerned solely with avoiding injury, prefers to play dead.

The two final fight scenes in Pharsamon which are also concerned with elucidating the character of the protagonists, take on a new dimension when Cliton, as had been the case with Sancho Panza, becomes sporadically intoxicated with his master's heroics and displays similar tendencies, without, however, abandoning his true peasant nature. The fourth battle, for example, is fought at Cidalise's mother's country home after Pharsamon and Cliton have been joined in their bedrooms by the woman of the house and her servant, Marguerite,

who had arrived at the country estate unannounced and late at night. This episode calls to mind the final comic scene in Joseph Andrews when first of all Beau Didapper and then Parson Adams enter the wrong bedroom, but it also recalls the prototype for both these adventures, a scene from Don Quixote (Part I, 17). Having mistaken the inn for a castle, Don Quixote fantasizes that the warden's daughter, or rather the ugly maid Maritornes, is in love with him and when she in turn mistakes his bed for the mule carrier's, his intentions prove unfaithful to his Lady Dulcinea del Toboso. Maritornes, however, resists his advances and when joined in the scuffle which ensues by the carrier and the landlord, she takes refuge in Sancho's bed. The latter reacts by striking her and another fight develops, the combatants being again joined by the carrier and the host. When the combat is over and the company has retired, Don Quixote and Sancho Panza decide that the castle has been enchanted by a Moorish magician and that they were engaged in combat with supernatural agents.

In Marivaux's adaptation of this scene, Pharsamon is true to the noble image he has formed of himself and is busy dreaming in an ante-chamber when Cidalise's mother climbs into the bed which he has been given for the night. The verbal utterance with which he accompanies his heroic vision causes the lady to let out a scream, which Pharsamon mistakes for the call of a damsel in distress. While this scene is being enacted, a parallel situation arises in Cliton's room where he has been joined in bed by Marguerite. Unlike Pharsamon's situation which is raised from a standpoint of decorum above the events depicted in Cervantes' novel, Cliton's actions closely follow

the prototype: as had been the case with Sancho, Cliton proceeds to level blows at Marguerite, but whereas Sancho and his master had only made an association with spirits after the fact, Cliton envisages Marguerite to be a multitude of spirits and this causes him to run out of the room and make havoc of the entire house. Pharsamon also believes that he is faced with an army of foes and demonstrates great pride both in the success he meets with against these supernatural forces and with his ability to escort Cidalise, Cliton and Fatime from the house. Once again, the character of these four participants is described according to the sentiments evoked by this predicament from which they have just come out victorious: Pharsamon's pride in combat is paralleled by Cidalise's pleasure in enjoying the fate shared by heroines of romance: Cliton, who has demonstrated cowardice and fear throughout the combat, shows the first signs of sharing his master's vision: "jamais il ne fut moins écuyer que dans cette occasion. L'aventure était trop forte, et la dose d'extraordinaire qui s'y trouvait jointe avait si fort dérangé sa faible imagination, qu'il n'avait plus, pour ainsi dire, l'usage de son esprit que pour trembler" (p. 561). Lastly, Fatime is the only character who assesses the situation correctly, but she allows herself to be kidnapped by Pharsamon in order to avoid the punishment which would inevitably ensue were she to remain.

In Fielding's reworking of this cervantesque scene, he follows Marivaux in developing this episode within the scope of the main action of the novel and in not concerning himself with episodic characters. His handling of the scene differs from Marivaux's,

however, by reason of the panoramic view of contemporary society which the comedy of manners necessitates. Unlike Fielding, Marivaux was primarily concerned with analyzing and demonstrating, by means of their actions and reactions in given situations, his protagonists' disposition and character. With the English author, however, we are dealing with Restoration comedy types and Adams' involvement in five battles, as well as Joseph's role in the other, are important on two accounts: on the one hand, they demonstrate the comic in Adams' character which derives from his incongruous vision of society and the reality of that same society; on the other hand, and of greater importance, they are means whereby the Ridiculous in others is exposed. Even the instigator of the final misunderstanding, Beau Didapper, the typical fop of the comedy of manners, is not simply comic because he meets with the fate he deserves: equally significant, is the fact that he is a tool for revealing the harmless hypocrisy of Slipslop who would like nothing better than to persuade her acquaintances that she was the object of an attempted rape. Similarly, the actions of the hypocritical squire who has disinherited his son for demonstrating what he believes to be cowardice and who then refuses to protect Fanny from a ravisher (II, 9), is juxtaposed to the valiant intervention by Parson Adams. In the chapter containing "several curious night-adventures" (IV, 14), moreover, Fielding all but drops any reference to the supernatural, allowing Adams to believe only momentarily that Slipslop was a witch whose "breasts gave suck to a legion of devils" (p. 287). This alteration is required both by the different nuance of the Quixotic character demonstrated by Adams and by the subordination of the action to the demands of Fielding's theory of the Ridiculous.

The different use made by Marivaux and by Fielding of the comic fight also corresponds to their diverging views concerning the admissibility of burlesque. Unlike Marivaux, Fielding believed and postulated in his preface to Joseph Andrews that the burlesque was acceptable in diction but that it should be excluded from sentiment and character. This subordination of the burlesque which denies its worth in the action is in complete harmony with Fielding's declared intention of restricting the subject matter of Joseph Andrews to a just imitation of nature. It is, however, neither the underlying intent of Pharsamon nor of Marivaux's travesties, and represents as such the opposite viewpoint to that expressed in the preface to L'Homère travesti where Marivaux juxtaposes his idea of the comic to Scarron's, the one dealing with content, the other with style. Fielding's burlesque, like Scarron's, is primarily concerned with the manner in which the narrator arranges the material. Not only are comic battles narrated in a mock-heroic style, but so too are other salient features of the narrative, description of time for example:

Now the rake Hesperus had called for his breeches, and, having well rubbed his drowsy eyes, prepared to dress himself for all night; by whose example his brother rakes on earth likewise leave those beds in which they had slept away the day. Now Thetis, the good housewife, began to put on the pot, in order to regale the good man Phoebus after his daily labours were over. In vulgar language, it was in the evening when Joseph attended his lady's orders. (p. 30)

Such is not the function of burlesque in Marivaux's earlier works. In its most pronounced manifestation, travesty, the very existence of L'Homère travesti and of Le Télémaque travesti depends upon the attribution of low sentiments and actions to high characters. The narration,

moreover, is monopolized by the characters themselves in both these works and they reveal by their actions and by their vocabulary an obsession with urine and excrement which is incongruous with their heroic prototypes. Menelaus, in one instance, narrates of his awakening from a dream and how he carelessly placed his arm in the urinal:

J'étends ma main dans l'urinal,
 Lequel de ma chaise culbute,
 Et salit mon bas dans sa chute;
 Ce bas en est encor suant,
 Tâtez. --Maugrebleu du puant,
 avec son bas et son urine!
 Dit Ulysse en faisant la mine.
 --Chut! reprit Atride, écoutez;
 Si je pue, bouchez-vous le nez.
 (pp. 1001-1002)

This vulgarity is discernible on a reduced scale in Marivaux's other narrative works of this period and as such distinguishes them from Scarron's Le Roman comique and Fielding's Joseph Andrews in a way which likens them, on this account, to Furetière's Le Roman bourgeois.

The importance and frequency of this somewhat similar, somewhat dissimilar, use of comic machinery in Joseph Andrews and Marivaux's Oeuvres de jeunesse diminish in these authors' subsequent narratives, albeit with different intensity. In Marivaux's case, neither of his mature novels makes use of comic fights, the closest corollary being Mme Dutour's verbal exchange with the coachman in La Vie de Marianne. Similarly, both crude speech and vulgar actions fall outside the scope of these narratives. With Fielding, this is not the case until the appearance of Amelia, although even Tom Jones demonstrates a reduction in comic accessories in comparison to Joseph Andrews. The slapstick and buffoonery in fight situations, for example, is restricted to the Battle of Upton which aligns itself with the physical combats in

Joseph Andrews and Pharsamon both by means of the vanity which brings about the original confrontation and on account of the belated participation of the landlord, the maid and Mrs. Waters. Other fights, such as Partridge's exchange with his wife, Molly's combat with the peasants and Tom's numerous encounters with Blifil, Thwackum, Northerton and the Man of the Hill's attackers are serious in intent, even though the narrator has often recourse to the mock-heroic stance in his descriptions of them. The development away from farce, however, is much clearer in Marivaux's case where the importance of analyzing rather than revealing examples of vanity and hypocrisy becomes the driving force behind Le Paysan parvenu and La Vie de Marianne. This is accompanied by the use of a first person retrospective narrator, a combination of voice and object of narration experimented with by Marivaux in his journalistic writings. This device is, of course, restricted to the narrator-protagonist and secondary characters, who are denied this introspection, remain for the most part examples rather than investigations of hypocrisy and vanity. In this, they bear close affinity with characters, both primary and secondary, in Fielding's novels, and it is to an examination of Marivaux's more mature novels and Fielding's novels in general that we must now turn.

The vanity with which most of Fielding's characters are endowed is exposed either through their speech or by means of their actions. In the first instance, the disclosure results from an assertion by a character that pride is not one of his faults or from a more detailed verbal exchange between two characters. Square (p. 122), Thwackum

(p. 123), Lady Booby (p. 23) and Adams (p. 195), to mention but a few, frequently underline their vanity by insisting that they are not vain. Others, however, such as Slipslop and Grave-Airs, Honour and Mrs. Western's maid argue amongst themselves, each one asserting that her station in life is superior to the other's. In the case of exposition through action or reaction, the event which reveals a character's vanity may be extraordinary, as in the debate concerning whether or not the naked Joseph will be allowed to travel in the coach with the other servants, or commonplace, as in the preoccupation shared by most of the female characters with regard to their personal appearance and physical charm. Unlike Fielding, Marivaux seldom has recourse in Le Paysan parvenu and La Vie de Marianne to the form of self-exposure demonstrated both by Square's "if Vanity were a Thing fit" (p. 122) and by Trulliber's remarks concerning the shame Parson Adams' dress attracts on the clergy. He does, however, reveal vanity by recording conversation entered upon by characters such as Mme Dutour and the coachman, for example, as well as by his unrelenting examination of female coquetry.

In Fielding's novels, regard for one's station in life and the vanity which accompanies this, is predominantly a concern of the servant class. Tom Jones, for example, contains a heated exchange between Honour and Mrs. Western's chambermaid in which both attempt to document their superiority over the other. The latter explains that she is superior by reason of her birth, her education and her mistress' superiority over Sophia, this in itself depending on her residing in London as opposed to the country. Honour, whose personal pride cannot

accept this position of inferiority, retaliates by asserting her physical beauty over her rival, and "strutted by Mrs. Western's Maid with the most provoking Air of Contempt; turning up her Nose, tossing her Head, and violently brushing the Hoop of her Competitor with her own" (p. 270). The ridicule which is embedded in this display of vanity by both servants is underlined by the fact that the verbal exchange culminates in a physical brawl and by the narrator's ironic explanation of the real difference in birth which separates the two servants: Mrs. Western's maid bases her superiority on the fact that her great grandmother was the cousin to a peer; the maidservant, however, is linked only maternally to this great grandmother, who in turn is only a second cousin to the peer, who is himself Irish! In a different conversation, at Upton this time, Honour takes the initiative and adopts an air of superiority in her dealings with the landlady who, she feels, has insulted her by offering her mutton late at night:

"Sure you People that keep Inns imagine your Betters are like yourselves. Indeed I expected to get nothing at this wretched Place. I wonder my Lady would stop at it. I suppose none but Tradesmen and Grafters ever call here." The landlady fired at this Indignity offered to her House; however she suppressed her Temper, and contented herself with saying, "Very good Quality frequented it, she thanked Heaven!" "Don't tell me," cries the other, "of Quality! I believe I know more of People of Quality than such as you. . . . (p. 410)

If the landlady shows restraint and does not retaliate, such is not true of her maid, Susan, who mutters between her teeth that she is as good a person as Honour.

Fielding's most refined treatment of vanity as it manifests itself in concern over one's station in life is to be found in an

episode in Joseph Andrews (Book II, 5) involving Slipslop and Grave-Airs. Lady Booby's servant's affected speech is characteristic of her sense of false pride, as is her refusal to admit the physical attraction that she feels for Joseph and the condescension she has for Fanny, both of whom she considers as her social inferiors. It is, however, in her conversation with Grave-Airs concerning whether or not Joseph is to be allowed to travel in the public coach which they are themselves using, that the essence of characters who are preoccupied with their social position is revealed. For personal reasons, Slipslop argues against Grave-Airs' refusal to admit a footman into their company and the force of this scene depends upon the double perspective which arises when the reader views the exchange first of all as Slipslop sees it, that is as an argument between a respectable servant and a lowly gentlewoman, and then as it really is, an exchange between two servants. In the first instance, Slipslop claims that a servant, such as herself, who has many lesser servants under her command, profits from a superior rung on the social ladder than "any paltry little gentlewoman in the kingdom" (p. 103) who is in no position to engage domestic help. This pride changes to fear when Slipslop realizes, after Grave-Airs' departure, that she is in fact the daughter of the steward to a great gentleman, and consequently an upper servant in a great house. Equally important, is a reconsideration of Grave-Airs' behaviour towards both Joseph and Slipslop once the reader has been made aware of her true social status: if her refusal to admit Joseph made her appear vain when she was believed to be a gentlewoman, how much more striking is this display of vanity when the

refusal arises from the daughter of a servant who formerly held the position of postilion.

The exposure of Grave-Airs' vanity bears close resemblance to the argument used by Marivaux's Jacob in justifying, before the judge, his up-coming marriage to Mlle Habert the younger. The older sister, it will be remembered, opposed this marriage not because of the discrepancy in age which separated the couple, but rather on account of the difference in social rank:

Oui, monsieur le Président, répondit notre aînée, ce n'est pas les années que je regarde à cela, c'est l'état du mari qu'elle prend; c'est la bassesse de son choix; voyez quel affront ce sera pour la famille. Je sais bien que nous sommes tous égaux devant Dieu, mais devant les hommes ce n'est pas de même, et Dieu veut qu'on ait égard aux coutumes établies parmi eux, il nous défend de nous déshonorer, et les hommes diront que ma soeur aura épousé un gredin. (p. 129)

Jacob, however, has had time to study the family tree and quickly points out that the Haberts' father was himself a peasant farmer before becoming a shop-keeper and that there is consequently only one short step which separates his own social station from that enjoyed by his future wife. Not only, as Fielding subsequently did in Joseph Andrews, does Marivaux stress the minimal nature of the distance which separates the different nuances of social status, but he also anticipates Fielding by simultaneously exposing the vanity which leads people such as Mlle Habert to exaggerate this distance and to adopt a condescending attitude to people whom they consider to be their inferiors. What Fielding fails to do, however, and what Marivaux accomplished in this scene, is to integrate the lesson into the primary action and plot of his narrative. Jacob's future, in particular his

marriage, depends upon this moralistic lesson which he delivers before the judge and his company; in contrast to Slipslop, he knows how to take advantage of his heritage and his unashamed declaration of his own social standing, even if it embodies an element of hypocrisy, is the driving force behind his argument.

Marivaux, like Fielding, does not advocate the suppression of all social distinctions and his interest in this subject is conditioned by a demonstrated desire to expose those distinctions which are distorted or false. To this end, he ridicules the vanity which is most often manifest in people who would like to believe that their station in life is superior when in fact this is either not accurate at all, or only minimally so. Such a case in point concerns the example involving Mlle Habert where Marivaux, unlike Fielding who restricts his exposition of this particular display of vanity and conceit to the servant class, emphasizes its manifestation in the bourgeoisie. Earlier, in his Lettres sur les habitants de Paris, Marivaux had not only indicated that vanity was the driving passion in members of this class, but also that this vain condescension was ill-founded; "c'est une fierté qu'il se donne, et non pas qu'il trouve en lui; il fait comme ceux qui se haussent sur leurs talons pour paraître plus grands" (pp. 14-15). This is also the lesson which is subsequently to be drawn both from Jacob's anecdote at the beginning of his memoirs concerning the filial ingratitude displayed by his nephews, and from Mme Dutour's quarrel with the coachman in La Vie de Marianne.

In the latter case, we are provided with a detailed exposition of class-conscious vanity which has no equal in Fielding's narratives. Marianne has returned to Mme Dutour's house by coach and is about to pay the driver when Mme Dutour interferes and attempts to settle with the coachman, not the sum which he has asked for, but rather that which she believes to be a reasonable fare for the distance involved. Her condescending attitude is detectable in the term "mon enfant" with which she addresses the coachman and thereafter in Mme Dutour's attempt to use rank: "Si j'appelle un voisin, on vous apprendra à parler aux bourgeois plus honnêtement que vous ne faites" (p. 93). The ridiculous nature of this statement is disclosed by the coach-driver who emphasizes that her social position is not much different from his own: "Quand vous seriez encore quatre fois plus bourgeoise que vous n'êtes, qu'est-ce que cela me fait?" (p. 93). Having placed his adversary at the bottom of the bourgeoisie, the coachman continues to insult Mme Dutour verbally and she abandons the respectable mask behind which she has been hiding and embarks upon a heated exchange at the expense of her vanity. This front of respectability only reappears at the end of the scene when Mme Dutour, fully realizing that she has lost her argument, attempts to salvage her disguise: "C'est moi qui te le dis, qui ne suis pas une chiffonnière, mais bel et bien Mme Dutour, madame pour toi, madame pour les autres, et madame tant que je serai au monde, entends-tu?" (p. 97).

What differentiates this scene from Slipslop's exchange with Grave-Airs, or Honour's with Mrs. Western's servant, is not only the more detailed, more extended form which it assumes, but also the

attempt by the narrator to account for Mme Dutour's character and behaviour. Before Mme Dutour drops her mask, the reflecting Marianne interrupts her narrative to analyse the source of Dutour's vanity:

Mme Dutour était fière, parée, et qui plus est assez jolie, ce qui lui donnait encore une autre espèce de gloire.

Les femmes d'un certain état s'imaginent en avoir plus de dignité, quand elles ont un joli visage; elles regardent cet avantage-là comme un rang. La vanité s'aide de tout, et remplace ce qui lui manque avec ce qu'elle peut. (p. 93)

Similarly, once she has begun to argue with the coachman on his level, which is also hers, Mme Dutour's inability to maintain her disguise is also accounted for and analyzed in a manner which Fielding's analysis of vanity ignores:

Quand l'amour-propre, chez les personnes comme elle, n'est qu'à demi fâché, il peut encore avoir soin de sa gloire, se posséder, ne faire que l'important, et garder quelque décence; mais dès qu'il est poussé à bout, il ne s'amuse plus à ces fadeurs-là, il n'est plus assez glorieux pour prendre garde à lui; il n'y a plus que le plaisir d'être bien grossier et de se déshonorer tout à son aise qui le satisfasse. (p. 94)

These narrative intrusions do not depend upon Marianne's dual role of object and subject of the narrative in Marivaux's homodiegetic narrative and are consequently excluded by design rather than by necessity from Fielding's heterodiegetic novels.

Marivaux's study of female coquetry, described by Marianne as "l'esprit que la vanité de plaire nous donne" (p. 59) is also more minute than Fielding's, but in this instance both the depth of the analysis and the reduction in the comic tone which accompanies it depend to a certain extent upon the narrative stance adopted by the reflecting Marianne. Coquetry, according to Marivaux, may assume one

of two forms: it is either unrehearsed and automatic (machinale) or connived and rehearsed (étudiée); when pushed to its extreme, this latter manifestation gives rise to sexual hypocrisy, in which a virtuous mask is donned in order to conceal libidinous tendencies. The first category is the least comic since the vanity which it embodies is of a trivial, unaffected nature. The opposite is true of the exposition of female hypocrisy which Fielding often has recourse to and which Marivaux considers at length in one character in Le Paysan parvenu but only minimally in La Vie de Marianne. Rather, Marianne's analysis of her life assigns considerable importance to a study of the connived coquetry displayed by herself during her youth. The coincidence of subject and object of narration leads to a serious rather than to a comic examination of vanity which finds its equivalent not in Fielding's extradiegetic-heterodiegetic handling of female coquetry as displayed by characters such as Bridget Allworthy, Mrs. Wilkins, Miss Western and Mrs. Fitzpatrick, but in the intradiegetic-homodiegetic stories related by Wilson in Joseph Andrews and by the Man of the Hill in Tom Jones. The History of Leonora, an intradiegetic-heterodiegetic tale in Joseph Andrews, proves to be the only serious treatment of female coquetry prior to Mrs. Bennet's homodiegetic narrative in Amelia but the difference in narrative stance denies the depth and insight which are at the very roots of a rapprochement between Amelia and La Vie de Marianne.

The distinction introduced and elaborated upon in Marivaux's journalistic works between coquetterie machinale and coquetterie étudiée is upheld and used to describe characters in his principal

narrative works. Jacob's first trip to his father's master in Paris brings him into contact with this financier's wife, one of the two most important examples of unrehearsed coquetry in Le Paysan parvenu. In spite of her worldly life-style, she was considered neither by her entourage nor by the mature Jacob as a coquettish person, for "elle l'était sans réflexion, sans le savoir; et une femme ne se dit point qu'elle est coquette quand elle ne sait point qu'elle l'est et qu'elle vit dans sa coquetterie comme on vivrait dans l'état le plus décent et le plus ordinaire" (p. 10). There is little resemblance between this person and Lady Booby, and critics such as Cross, Bissell, Dudden and Deloffre, who are satisfied with identifying the prototype to Joseph's confrontation with Lady Booby in this episode, fail to realize this distinction. It is true that both Lady Booby and Jacob's first mistress are interested in their servants and ask that they appear before them when they themselves are scantily clothed, but the resemblance ends here. Jacob's mistress, unlike Lady Booby who affects surprise at her physical disarray and at the interest she would have Joseph demonstrate in her, is honest and sincere and takes pride in the fact that Jacob is attracted to her. There ensues, in the French novel, a silent scene during which both partisans exchange glances, each one being well satisfied with the effect that his flirtation has on the other. If Jacob's interest in this woman goes unexplained, perhaps not requiring an explanation, the mature narrator offers an analysis of the lady's behaviour which he could not have formulated in the narrated time: by juxtaposing the attention which a worldly person normally attracts with the interest demonstrated in the financier's wife by Jacob, the narrator accounts for the lady's unusual daring and ostentatious flirtation:

. . . mes regards n'avaient rien de galant, ils ne savaient être que vrais. J'étais un paysan, j'étais jeune, assez beau garçon; et l'hommage que je rendais à ses appas venait du pur plaisir qu'ils me faisaient. . . .

C'était d'autres yeux, une autre manière de considérer, une autre tournure de mine; et tout cela ensemble me donnait apparemment des agréments singuliers dont je vis que madame était un peu touchée. (p. 16)

This subtlety both in the action and in the analysis is absent from the analogous episode in Joseph Andrews where the characters are the opposite not only of each other, but also of Jacob and his mistress. Fielding's comic does not depend upon a refined exchange between a calculating servant and his sincere though coquettish mistress, but rather on the interaction of a libidinous hypocrite and her naive, simplistic footman and the comic exposure of this ridiculous female is consequently shallow and coarse in comparison to Marivaux's management and analysis of Jacob's encounter with the financier's wife.

The same is true of Jacob's interaction with Mme de Fécour who, like his first mistress, differs from the majority of women by reason of the fact that she is as free of coquetry as any woman, according to Marivaux, may be: "il n'y a presque point de femme qui n'ait des minauderies, ou qui ne veuille persuader qu'elle n'en a point; ce qui est une autre sorte de coquetterie; et de ce côté-là Mme de Fécour n'avait rien de femme. C'était même une de ses grâces que de ne point songer en avoir" (pp. 179-180). Given this statement, and the subsequent portrait of this woman, it is almost inconceivable that Cross, Bissell, Banerji and Deloffre should support what they believe to be Fielding's indebtedness to Marivaux by referring to the

similarity of Joseph's encounter with Lady Booby and Jacob's meeting with Mme de Fécour. The portrait, moreover, which the narrator gives of this woman whose tremendous breasts seem to embody her nature "plus franche que hardie, pourtant plus libertine que tendre" (p. 180), appears to have been drawn with a particular passage from Le Cabinet du philosophe in mind. The fifth number, a concise consolidation of Marivaux's views on female coquetry, presents the reflecting philosopher's analysis of the coquette's ability to give and receive love and pleasure:

La coquette ne sait que plaire, et ne sait pas aimer;
et voilà aussi pourquoi on l'aime tant.

Quand une femme nous aime autant qu'elle nous plaît,
pour l'ordinaire elle ne nous plaît pas longtemps: son
amour nous a bientôt fait raison du pouvoir de ses
charmes. . . .

Les vraies coquettes n'ont l'âme ni tendre ni amou-
reuse; elles n'ont ni tempérament ni coeur. (p. 374)

In his description of Mme de Fécour, the mature Jacob raises the same points of comparison and indicates how this lady differs from the coquette étudiée by her desire to love and to receive pleasure:

. . . elle ne pensait jamais à donner de l'amour, mais
elle était sujette à en prendre. Ce n'était jamais elle
qui s'avisait de plaire, c'était toujours à elle à qui
on plaisait. Les autres femmes, en vous regardant, vous
disent finement: Aimez-moi pour ma gloire; celle-ci vous
disait naturellement: Je vous aime, le voulez-vous bien?
et elle aurait oublié de vous demander: M'aimez-vous?
pourvu que vous eussiez fait comme si vous l'aimiez.

(p. 180)

After Jacob's second meeting with Mme de Fécour, upon his return from Versailles and his escapade with Mme de Ferval, the narrator pauses in order to analyze the nature of Mme de Fécour's relationship with Jacob and again Marivaux appears to be referring to the previous quotation from Le Cabinet du philosophe:

La veille j'avais deux maîtresses [Mme de Fécour et Mme de Ferval], ou si vous voulez, deux amoureuses; le mot de maîtresse signifie trop ici; communément il veut dire une femme qui a donné son coeur, et qui veut le vôtre; et les deux personnes dont je parle, ne m'avaient je pense, ni donné le leur, ni ne s'étaient souciées d'avoir le mien, qui ne s'était pas non plus soucie d'elles. (p. 244)

Mme de Fécour, however, differs from Mme de Ferval and from Lady Booby, as well as from Fielding's hypocritical coquettes in Tom Jones with whom she is also coupled by critics,⁵ on account of her refusal to distinguish between those people who are her social equals and those who are her inferiors: "elle aimait tout le monde, et n'avait d'amitié pour personne; vivait du même air avec tous, avec le riche comme avec le pauvre. . ." (p. 180). As such, Mme de Fécour has little to do with Fielding's sexual hypocrites whose hypocrisy arises in a large part from their attempts to conceal their interest in persons from a lower social station.

A more common manifestation of female coquetry, the connived and intentional form which Marivaux categorizes as coquetterie étudiée, is brought to light early in La Vie de Marianne during Marianne's attendance at church. From the position which she has chosen to occupy; Marianne examines the other members of the congregation, in particular the women for whom public appearances of this nature provide the means for satisfying their natural yet vain desire to shine above the other members of their sex. As he had done in his journalistic works, Marivaux classified these women according to the their natural beauty, or lack of charm, and the manner they consequently adopt either to conceal or to emphasize their physical appearance:

C'étaient des femmes extrêmement parées: les unes assez laides, et qui s'en doutaient, car elles tâchaient d'avoir si bon air qu'on ne s'en aperçut pas; d'autres qui ne s'en doutaient point du tout, et qui, de la meilleure foi du monde, prenaient leur coquetterie pour un joli visage.

J'en vis une fort aimable, et celle-là ne se donnait pas la peine d'être coquette; elle était au-dessus de cela pour plaire; elle s'en fiait négligemment à ses grâces. . . . (p. 58)

This scene, however, serves primarily as a demonstration of Marianne's coquetry, for the desire to size up one's opponents and to establish one's superiority over them is a coquettish preoccupation. The coincidence of the object and subject of narration enables Marivaux to relate this episode on the one hand through the eyes of the young Marianne (focalizer), yet on the other hand through the voice of the mature narrator: unlike many of the analyses which, as indicated by the narratorial interventions, can only be drawn by the reflecting, experienced Marianne, the present review gains its full meaning only when presented from the young protagonist's perspective. Pleased with her victory over the members of her own sex, Marianne becomes aware of the success which she is enjoying before the men in the congregation and strives to remain the centre of attention:

A l'égard des hommes, ils me demeurèrent constamment attachés; et j'en eus une reconnaissance qui ne resta pas oisive.

De temps en temps, pour les tenir en haleine, je les régalaïs d'une petite découverte sur mes charmes; je leur en apprenais quelque chose de nouveau, sans me mettre pourtant en grande dépense. Par exemple, il y avait dans cette église des tableaux qui étaient à une certaine hauteur: eh bien! j'y portais ma vue, sous prétexte de les regarder, parce que cette industrie-là me faisait le plus bel oeil du monde.

Ensuite, c'était ma coiffe à qui j'avais recours. . . .
(p. 62)

Marianne's coquetry is emblematic of her personality and is consequently disclosed in its multiple manifestations throughout that part of her life which is related. Since this subject has attracted considerable attention, we shall concern ourselves only with an examination of Marianne's coquetry prior to the church scene, in order to further distinguish Marivaux's narrative method from Fielding's. Marianne's vanity is apparent in her first meeting with M. de Climal where it surfaces, not as coquetry, but as shame for her unfortunate predicament. A guardianless orphan, the heroine's pride is hurt by the lower class figure which she cuts before this benefactor: "Le coeur me battait, j'étais honteuse, embarrassée; je n'osais lever les yeux; mon petit amour-propre était étonné, et ne savait où il en était" (p. 27). If, like Moll Flanders, Marianne demonstrates the same aversion to going to service, her reasoning differs nevertheless from the English orphan's who only wants to work for herself: "j'aimerais mieux mourir," Marianne says to de Climal, "que d'être chez quelqu'un en qualité de domestique; et si j'avais mon père et ma mère, il y a toute apparence que j'en aurais moi-même, au lieu d'en servir à personne" (p. 28). Like Marivaux's Quixotic characters from his earlier fiction, Marianne believes in her own superiority and as such resembles not Moll, but the impression others have of her. Marianne therefore feels hurt when Mme Dutour refers to the charity displayed by M. de Climal towards her: "Le mot de charité ne fut pas fort de mon goût: il était un peu cru pour un amour-propre aussi douillet que le mien" (p. 43). While one aspect of her vanity suffers when she is the recipient of charity under the form of room

and board, the coquettish Marianne allows her vanity to accept with less remorse presents which enhance her physical charm. The decision to accept a dress from de Climal is reached without much difficulty, for Marianne, who does not suspect her benefactor's motives at this stage, convinces herself that he is acting out of friendship (amitié) and not out of charity or for any personal motives. The offer of lingerie, however, proves to be more difficult to accept, for M. de Climal's insistence that she choose the finest pieces triggers her suspicions. A metaphysical struggle ensues in which Marianne examines both her benefactor's motivation and the possible justifications for her acceptance or refusal of these gifts. The result of the dilemma, however, is never really in question, for Marianne's coquettish nature would not allow her to let slip this prize:

. . . je manquais de hardes, et il m'en achetait, et c'étaient de belles hardes que j'avais déjà essayées dans mon imagination, et j'avais trouvé qu'elles m'allaient à merveille. Mais je n'avais garde de m'arrêter à cet article qui se mêlait dans mes considérations, car j'aurais rougi du plaisir qu'il me faisait, et j'étais bien aise apparemment que ce plaisir fût son effet sans qu'il y eût de ma faute. (p. 40)

One is thus left with the distinct impression that the moral dilemma was irrelevant as regards her ultimate decision and that Marianne's acceptance of the lingerie depended upon her coquetry rather than upon the conclusion which she had reached in reference to the cas de conscience.

This interpretation is strengthened by the coquetry which the heroine displays four days later when the finished garments are brought to her. The mirror image, so frequent in Marivaux's work,

is utilized as Marianne hastens to admire herself: "J'essayai mon habit le plus modestement qu'il me fut possible, devant un petit miroir ingrat qui ne me rendait que la moitié de ma figure; et ce que j'en voyais me paraissait bien piquant" (pp. 49-50). Furthermore, this occurs on a holiday and thereby provides Marianne with the opportunity of making her church appearance. Before leaving, however, she takes great care over her hairdo in order that she may appear at her best: "Je me mis donc vite à me coiffer et à m'habiller pour jouir de ma parure; il me prenait des palpitations en songeant combien j'allais être jolie" (p. 50). The personal satisfaction which Marianne appears to derive from her appearance is soon revealed to be of a different nature, for the heroine is more concerned with the impact she will have upon others: "Il me tardait de me montrer et d'aller à l'église pour voir combien on me regarderait" (p. 52).

Juxtaposed to this account of the young Marianne's coquetry, narrated by the mature Marianne though focalised by her younger self, are the reflections on this same subject by the Countess who reviews her life from her present situation. After describing the young protagonist's efforts in front of the mirror, the narrator interrupts the diegetic time to emphasize the many nuances which combine to constitute the art or science of feminine coquetry:

Si on savait ce qui se passe dans la tête d'une coquette. . . . C'est moi qui le dis, qui le sais à merveille; et qu'en fait de parure, quand on a trouvé ce qui est bien, ce n'est pas grand chose, et qu'il faut trouver le mieux pour aller de là au mieux du mieux; et que, pour attraper ce dernier mieux, il faut lire dans l'âme des hommes, et savoir préférer ce qui la gagne le plus à ce qui ne fait que la gagner beaucoup: et cela est immense! (p. 50)

The narrator's experiences allow her to complete her analysis of coquettish behaviour and to demonstrate that physical appearance is combined with manipulative behaviour in an accomplished coquette:

. . . je me jouais de toutes les façons de plaire, je savais être plusieurs femmes en une. Quand je voulais avoir un air fripon, j'avais un maintien et une parure qui faisaient mon affaire; le lendemain on me trouvait avec des grâces tendres; ensuite j'étais une beauté modeste, sérieuse, nonchalante. Je fixais l'homme le plus volage; je dupais son inconstance, parce que tous les jours je lui renouvelais sa maîtresse, et c'était comme s'il en avait changé. (p. 51)

This example of coquetterie étudiée is both more detailed and more analytic than that exhibited by Fielding's characters. Bridget Allworthy, for example, "who was so far from regretting Want of Beauty, that she never mentioned that Perfection (if it can be called one) without Contempt" (p. 28), manifests a similar coquetry to that of the women at church, and prefers to keep the company of women who are singularly unattractive in order that she may shine in comparison. Mrs. Wilkins, for her part, claims to have no interest in men but spends a great deal of time admiring herself and arranging her hair in a mirror (pp. 29-30). Somewhat more detailed is the exposition of Mrs. Western's coquetry which, like Marivaux's episode narrated in the tenth number of Le Cabinet du philosophe, treats of the vanity which misleads older women into believing that they are the object of tender addresses. In Mrs. Western's case, the mistake occurs at Bath where she and her niece are confronted with Mr. Fitzpatrick's advances. The depth of Marivaux's treatment of the analogous situation in his journal is, however, absent from the English novel, for Fielding focuses more on the future Mrs. Fitzpatrick's reaction than

on her aunt's. Once again, it is the narrative stance which brings this about, the episode being narrated by Mrs. Fitzpatrick and consequently more analytical of her own behaviour. In any case, Fielding's examination of conscious coquetry in these characters is superficial, for this feminine trait proves to be more incidental and sporadic than characteristic.

There are, however, two more detailed examples of conscious female coquetry in Fielding's prose fiction, the one serious, the other comic. The solemn tone and subject matter of the History of Leonora, an interpolated tale in Joseph Andrews, depends not only upon the fatal consequence of Leonora's coquetry, but also on the narratorial stance from which the story is recounted. An intradiegetic-heterodiegetic narrative, it is related by a well-bred female coach traveller who is concerned only with accounting for Leonora's seclusion and who is consequently denied the ironic, moralizing stance of the extradiegetic narrator. Present on the first diegetic level, moreover, this intradiegetic narrator is not a character in the story she narrates and is therefore unable to provide the same insight into female coquetry as is the mature Marianne. In a restricted sense, this function is fulfilled by the narratees, her fellow travellers, but interjections by Adams, Slipslop and Grave-Airs are more indicative of their own nature and contribute more to a better understanding of their character than to an analysis of Leonora's coquetry. As such, the depth supplied by the mature narrator of La Vie de Marianne through her interpolations into the diegetic time do not have their counterpart in this narrative,

a reduction in intensity which is furthered by the fact that the narrator oscillates her attention between Leonora and Bellarmine, the fop upon whom the exposure of Leonora's coquetry depends.

An explanation of Leonora's first meeting with Bellarmine reveals the distance which separates Marivaux's analysis of connived female coquetry from Fielding's. As in La Vie de Marianne, the meeting occurs at a public gathering, thereby enabling Leonora to assert herself over her female rivals:

Leonora saw herself admired by the fine stranger, and envied by every woman present. Her little heart began to flutter within her, and her head was agitated with a convulsive motion. . . . She had never tasted anything like this happiness. She had before known what it was to torment a single woman; but to be hated and secretly cursed by a whole assembly was a joy reserved for this blessed moment. (p. 90)

Unlike Marianne at church, however, neither Leonora nor the narrator examines the attempts by the other women to attract the attention of men in general, and of this stranger in particular, even though Leonora, as was the case with Marianne, wished "to affect an insensibility of the stranger's admiration, and at the same time a triumph, from that admiration, over every woman in the room" (p. 90). This omission in Fielding's novel is accompanied by what is reported to be a strange reaction from Leonora whose behaviour, in that she "distorted her person into several shapes, and her face into several laughs" (p. 90) is characterized as childish, foolish and confounded. Given the fact that the reader has been informed that Leonora loved balls because they provided her with the opportunity of satisfying her vain desire for attention from both males and females, one would

expect her reaction to Bellarmine's glances to have been motivated much like Marianne's at church; that is, the different facial expressions and bodily distortions adopted by Leonora should have been the means of maintaining the attention of her female rivals and of Bellarmine. Once again, the narrative stance which enabled Marianne to analyze her behaviour in detail and to enlarge her vision in order to include diverse manifestations of connived female coquetry, is denied to the intradiegetic-heterodiegetic narrator of this interpolated story. The degree of introspection which on the first, extradiegetic level of narration may be supplied by either a homodiegetic or a heterodiegetic narrator, is unattainable from an intradiegetic-heterodiegetic narrative stance.

Mrs. Waters' connived coquetry is, in contrast to the preceding example, exposed by the extradiegetic narrator. Her behaviour, moreover, proves to be more complex, for it oscillates between Mme de Fécour's healthy sexual appetite and Mme de Ferval's fervent sexual hypocrisy. To this end, the narrator emphasizes two different aspects of Mrs. Waters' character, the one physical, the other social, prior to her sensual involvement with the hero. Tom, it will be remembered, had rescued this woman from the hands of Ensign Northerton and, as had been the case during Jacob's initial meeting with Mme de Fécour, he had been struck not by the middle aged woman's beauty, but by her breasts: "her Clothes being torn from all the upper Part of her Body, her Breasts, which were well formed, and extremely white, attracted the Eyes of her Deliverer, and for a few Moments they stood silent, and gazing at each other" (p. 376). Attention is again

focused on the hero's infatuation when he and Mrs. Waters arrive at Upton: "She covered her white Bosom as well as she could possibly with her Arms: For Jones could not avoid stealing a sly Peep or two, tho' he took all imaginable Care to avoid giving any Offence" (p. 379). During the journey, moreover, this woman's interest in Tom and her attempts to please him physically are repeatedly emphasized: not only does she refuse to wear the coat which Tom offers her, but she constantly forces her escort, who has decided to walk in front of her lest he prove to be the cause of some embarrassment to the woman, to turn around and assist her. The other character trait emphasized by the narrator refers to the social position which Mrs. Waters would have others believe that she enjoys. A kept woman who pretends to being first of all Captain Waters' wife and then Mr. Fitzpatrick's, she has the audacity to utilize this imposture as a means of belittling the landlady at Upton: "How can you imagine I should concern myself about any thing which comes from the Lips of such low Creatures as yourself. But I am surprised at your Assurance in thinking, after what is past, that I will condescend to put on any of your dirty Things. I would have you know, Creature, I have a Spirit above that" (p. 384). Another example of this pose of superiority is revealed after she and Tom have been discovered in bed together: not satisfied with her hypocritical cry of rape, Mrs. Waters proceeds with an invective against the landlady whom she accuses of keeping a bawdy house. These condescending poses are all the more striking when the final book brings to light that this woman is none other than the Jenny Jones of Book I.

The area between these two extremes, which are hypocrisy and honest lust, represents the domain of the conniving coquette. In what is undoubtedly Fielding's most explicit exposure of coquetry at work, the narrator relates in mock-heroic style the artillery which Mrs. Waters has recourse to during her supper with Tom. Unfortunately for her, however, Tom is more concerned with satisfying his appetite for food and Mrs. Waters' piercing eyes and deadly sighs initially go unnoticed:

First, from two lovely blue Eyes, whose bright Orbs flashed Lightning at their Discharge, flew forth two pointed Ogles. But happily for our Heroe, hit only a vast Piece of Beef. . . . The fair Warrior perceived their Miscarriage, and immediately from her fair Bosom drew forth a deadly Sigh. A Sigh, which none could have heard unmoved, and which was sufficient at once to have swept off a dozen Beaus; so soft, so sweet, so tender, that the insinuating Air must have found its subtle Way to the Heart of our Heroe, had it not luckily been driven from his Ears by the coarse Bubbling of some bottled Ale. (p. 398)

Once Mrs. Waters has realized that Tom is preoccupied with his supper, she spends her time preparing for a renewed assault following the end of the meal. In true coquettish fashion, once the cloth has been removed and Tom has been seduced by her penetrating eyes, Mrs. Waters pretends to be embarrassed in order that she may gain the upper hand:

This the Fair One perceiving, hastily withdrew her Eyes, and leveled them downwards as if she was concerned for what she had done: Tho' by this Means she designed only to draw him from his Guard, and indeed to open his Eyes, through which she intended to surprize his Heart. And now, gently lifting up those two bright Orbs which had already begun to make an Impression on poor Jones, she discharged a Volley of small Charms at once from her whole Countenance in a Smile. Not a Smile of Mirth, nor of Joy; but a Smile of Affection, which most Ladies have always ready at their Command, and which serves to shew at once their Good-Humour, their pretty Dimples, and their white Teeth. (pp. 389-390)

There follows a verbal exchange, a Parley, which the narrator does not report but during which Mrs. Waters continues her advances in a more subtle manner, before assuring her success by unmasking "the Royal Battery, by carelessly letting her Handkerchief drop from her Neck" (p. 390). The victory, however, is not of the kind which she enjoys later that evening in bed, but rather of that sort which is peculiar to the conniving coquette who succeeds in engaging the affection and undivided attention of the male, and then proceeds to tease him.

The mock-heroic style which underlies this scene does more than simply distinguish Fielding's comic tone from Marivaux's more serious handling of Mme de Fécour's or Marianne's coquetry, for it betrays a different attitude towards the subject matter. On the one hand, Fielding, in spite of the fact that he does present a breakdown of Mrs. Waters' manoeuvres, is more concerned with bringing ridicule to bear upon her behaviour than with analyzing it. To this end, the battle analogy which controls the narrating of this episode exaggerates and thereby laughs at Mrs. Waters' actions; the ludicrous is reinforced by the fact that Tom scarcely realizes that the coquette is present until he has finished his supper. On the other hand, the burlesque tone emphasizes the individual nature of this exposure and fails to integrate it into a more complete analysis as in Marivaux's La Vie de Marianne. Marivaux's criticism of Scarron's Virgile travesti in L'Homère travesti is, in fact, partially applicable to this scene in Tom Jones, for the comic arises as much from "un mot bouffon qui ne fait rire qu'une fois" (p. 962) as from

the thoughts and actions which are being ridiculed. Mrs. Waters' subsequent behaviour, moreover, is not in keeping with this exchange with Tom, for she demonstrates a healthy sexual appetite which most coquettes either do not have or refuse to allow to surface.

Such is the case as regards Marivaux's most developed sexual hypocrite, Mme de Ferval, who, while she may appear to have much in common with Fielding's Lady Bellaston, another sexual hypocrite, is actually quite different in character. Lyall Powers, amongst others, would nevertheless have us believe that they resemble one another greatly and that Mme de Ferval is none other than Lady Bellaston's predecessor:

Lady Bellaston shares many traits with her French predecessor, Mme de Ferval. Like la Ferval she is a woman of a certain age, perhaps just past her prime but still very attractive and a widow--or at least a woman who no longer has a husband. Lady Bellaston's relationship to the woman to whom the hero feels he is being untrue is even closer than the corresponding relationship of Mme de Ferval to Mlle Habert. And as la Ferval had supplied Jacob with gifts of money, so does Lady Bellaston supply Tom Jones.⁶

While the points of comparison enumerated are true in themselves, the analogy is all too simplistic and of little value for an understanding of either Le Paysan parvenu or Tom Jones. If Jacob's relationship with la Ferval, unlike Tom's with Lady Bellaston, never reaches its climax, this is precisely because of the different natures with which the two women are endowed. While both are easily attracted sexually to men, Mme de Ferval never goes beyond arousing her male companions since her hypocritical mask of virtue must be protected at all costs: "cette personne-là est-elle vertueuse? La physionomie disait oui,

mais il lui en coûte; elle se gouverne mieux qu'elle n'est souvent tentée de le faire: elle se refuse au plaisir, mais elle l'aime" (pp. 142-143). This hypocritical preoccupation is underlined during La Ferval's interview with Jacob at her home when she insists that he keep secret any love that she might subsequently feel for him and again when she emphasizes that her reputation is in his hands:

Je te disais qu'il fallait être discret, et je vois que tu en sens les conséquences. La façon dont je vis, l'opinion qu'on a de ma conduite; ta reconnaissance pour les services que je t'ai rendus, pour ceux que j'ai dessein de te rendre, tout l'exige, mon cher enfant. S'il t'échappait jamais le moindre mot, tu me perdrais, souviens-toi bien de cela, et ne l'oublie point, je t'en prie. (p. 176)

The decision to meet in future at Mme Remy's house is also a scheme which will conserve Mme de Ferval's reputation and allow her to pursue her coquettish behaviour towards Jacob while others believe that she is there in order to fulfill charitable deeds. La Ferval, moreover, has an evil streak which thrives on harming the reputation of others. Once again, the concern which she has for her reputation leads her to assume a hypocritical stance which has become such a part of her that she is blind to her own nature:

L'honneur de passer pour bonne l'empêchait de se montrer méchante; mais elle avait l'adresse d'exciter la malignité des autres, et cela tenait lieu d'exercice à la sienne.

Partout où elle se trouvait, la conversation n'était que médisance; et c'était elle qui mettait les autres dans cette humeur-là, soit en louant, soit en défendant quelqu'un mal à propos. . . .

Et ce qui est plaisant, c'est que cette femme, telle que je vous la peins, ne savait pas qu'elle avait l'âme si méchante, le fond de son coeur lui échappait, son adresse la trompait, elle s'y attrapait elle-même, et parce qu'elle feignait d'être bonne, elle croyait l'être en effet. (p. 143)

More libidinous than coquettish, more concerned with reaping physical satisfaction than with assuring a virtuous reputation, Lady Bellaston's sexual appetite is obvious to almost everyone despite the hypocritical mask which she wears in order to conceal it. In Book XV, Nightingale makes Tom realize that the woman with whom he is involved is the kind who "intrigues with every Man she likes, under the Name and Appearance of Virtue; and who, though some over-nice Ladies will not be seen with her, is visited (as they term it) by the whole Town; in short, whom every Body knows to be what no Body calls her" (p. 628). Honour, who with Sophia has resided in Lady Bellaston's house for only a few days, has also been made aware of the lustful nature which the lady of the house hypocritically attempts to conceal: "the Servants make no Scruple of saying as how her Ladyship meets Men at another Place--where the House goes under the Name of a poor Gentlewoman, but her Ladyship pays the Rent, and many's the good Thing besides, they say, she hath of her" (p. 571). While the description bears close resemblance to la Ferval's visits to Mme Remy's house, Lady Bellaston's inability to conceal her true nature constitutes an essential variant. Yet another vital difference is revealed by the fact that this exposure is related to Tom while the lady is herself present, albeit concealed behind a curtain. The comic exposure is thus heightened both by Tom's attempts to prevent Honour from unknowingly ridiculing Lady Bellaston to her face, and by the furor which Lady Bellaston exhibits after Honour's departure. In sharp contrast to the analogous scene in Le Paysan parvenu where Jacob's pride is hurt by the discovery of la Ferval's infidelity, a

reaction which also protects her reputation and prevents the narrative from assuming too comic a tone, only Lady Bellaston suffers from Honour's revelation since Tom has not been persuaded by her speech. The essential difference between the two women is suggested at the end of the scene in question, when Tom's mistress' acceptance of her subordination to Sophia is accounted for: "haughty and amorous as this Lady was, she submitted at last to bear the second Place; or to express it more properly in a legal Phrase, was contented with the Possession of that which another Woman had the Reversion" (pp. 572-573). This in fact represents the antithetical position to that enjoyed by la Ferval who prefers the coquettish delight of being worshipped to the physical pleasure enjoyed by Mlle Habert.

In her endless, unconditioned pursuit of Tom's affection, Lady Bellaston calls to mind M. de Climal, the principal hypocrite in La Vie de Marianne, even though the latter guards his reputation with the same detailed attention as Mme de Ferval. Like both these ladies, M. de Climal utilizes a benevolent mask in order to conceal and to satisfy his personal needs; unlike them, however, he is not only a sexual hypocrite, but also a religious tartuffe. It is nevertheless this licentious faux-dévot whom Lady Bellaston resembles when she plans Sophia's rape and Tom's pressganging. Even more strikingly reminiscent of La Vie de Marianne is the resemblance which Bellaston's discovery of Tom and Sophia bears with M. de Climal's inopportune arrival at Valville's house. Marianne, it will be remembered, had been having her injured leg treated at Valville's house when his uncle, M. de Climal had arrived. The latter pretends not to be

acquainted with Marianne, who, taking her cue from him, keeps up the deceit. Later that day, the tables are reversed and Valville surprises his uncle at Mme Dutour's shop, at Marianne's feet, and realizes that he had been duped by both of them earlier. In Fielding's novel, Tom had arrived early for a meeting with Lady Bellaston only to find her not at home and Sophia, whom he has been trying to contact for some time, there in her place. Lady Bellaston's surprise upon discovering these two people in an amorous position in her own house, given the efforts she had made to keep them apart, is equal to M. de Climal's shock at finding Marianne with his nephew. Fielding, however, effectuates a double disguise, for once Lady Bellaston has pretended not to know Tom, Sophia is also lured into concealing his true identity and introduces him as a stranger who has come to return her missing pocket book. If the comic depth provided by this device is absent from La Vie de Marianne, another of Marivaux's works, Le Jeu de l'amour et du hasard, is brought to mind when Lady Bellaston, following Tom's departure, prolongs the disguise in order to detect Sophia's real feelings for Tom. Unlike Sylvia in Marivaux's play, however, Lady Bellaston is also intent upon tormenting her rival:

"I think I will give Orders not to be at Home to Him."

"Nay sure, Madam," answered Sophia, "one can't suspect after what he hath done: --Besides, if your Ladyship observed him, there was an Elegance in his Discourse, a Delicacy, a Prettiness of Expression that, that--"

"I confess," said Lady Bellaston, "the Fellow hath words--and indeed, Sophia, you must forgive me, indeed you must."

"I forgive your Ladyship!" said Sophia.

"Yes indeed you must," answered she laughing, "for I had a horrible Suspicion when I first came into the Room--I vow you must forgive it; but I suspected it was Mr. Jones himself. . . . I can't imagine what put it

into my Head: For, give the Fellow his due, he was genteely drest; which, I think, dear Sophy, is not commonly the Case with your Friend."

"This Raillery," cries Sophia, "is a little cruel, Lady Bellaston. . . ." (pp. 564-565)

The exposure of deceit by comic confrontation, while it is absent from La Vie de Marianne, is nevertheless present in Le Paysan parvenu. One need only recall Jacob's encounter with the directeur de conscience to the Habert sisters to illustrate, in this case, the comical unmasking of a hypocrite. Jacob, who has overheard the priest's conversation with the two sisters, is well aware of the important role played by him in causing a rupture to develop between the women lest his own authority over them be threatened. Jacob uses this knowledge, which his adversary is not aware that he has, in a similar manner to that demonstrated by Lady Bellaston's dialogue with Sophia: he allows the directeur to reveal his hypocrisy by praising the young man for the very reasons which had previously been utilized to his detriment in front of the Habert sisters. There is, of course, little similarity between this priest and Sophia, for while the former is hypocritical by nature, Sophia's lying to Lady Bellaston constitutes her first practice of deceit, an act which troubles her immensely. The directeur de conscience, moreover, does not require to be taunted and exposes himself of his own free will before being confronted by Jacob who makes it very apparent that the priest's hypocrisy has been discovered; such, however, is not true in Sophia's case, for she is not forced by Lady Bellaston to face the truth in public and is thus unconscious of the fact that she has been the object of ridicule.

For the most part, nevertheless, the distinction which we have demonstrated to exist between, on the one hand Marivaux's intense, subtle and refined analysis of hypocrisy and vanity in Le Paysan parvenu and La Vie de Marianne, and, on the other hand, Fielding's comical exposure and derision of these vices in Joseph Andrews and Tom Jones, prevails. On this point, however, as on most, Amelia is not only different from Fielding's other narrative works, but different in a way which draws it closer to Marivaux's mature novels, in particular La Vie de Marianne. From the point of view of narrative stance, for example, almost one third of this narrative is comprised of intradiegetic-homodiegetic stories, narrated by Mrs. Matthews, Booth and Mrs. Bennet. In the remaining part, the narrator is much less self-conscious, intrusive and ironic than is the narrator of Joseph Andrews or Tom Jones, a feature which is accompanied by the withdrawal of comic machinery (mock-epic, slapstick, buffoonery, comic fights, etc.). While this has been considered at greater length in a preceding chapter, of importance to the nature of the comic is the re-orientation which accompanies, and in some instances depends upon, this change in narrative stance.

The connived coquetry of the libidinous Mrs. Matthews, for example, is not initially expressed by the extradiegetic narrator, as is true of Mrs. Waters' coquetry, but by Mrs. Matthews herself: in prison with Booth, she is recounting her life history to him and consequently is intent upon analyzing her actions rather than in bringing ridicule to bear on them. To this end, Mrs. Matthews recalls the pleasure she experienced when, in her youth, she had

attended a ball and been declared by Booth to be superior in beauty to her competitors, in particular to a certain Miss Johnson: "What made this the more pleasing to me was, that I secretly hated Miss Johnson. Will you have the reason? why, then, I will tell you honestly, she was my rival . . . for praise, for beauty, for dress, for fortune, and consequently for admiration" (I, p. 31). Her behaviour on this occasion is further explored when she explains the attraction she felt for Booth and her disappointment at his failure to penetrate the mask which concealed her true feelings:

"My triumph on this conquest is not to be expressed any more than my delight in the person to whom I chiefly owed it. The former, I fancy, was visible to the whole company; and I desired it should be so; but the latter was so well concealed, that no one, I am confident, took any notice of it. And yet you appeared to me that night to be an angel. You looked, you danced, you spoke--everything charmed me."

"Good Heavens!" cries Booth, "is it possible you should do me so much unmerited honour, and I should be dunce enough not to perceive the least symptom?"

"I assure you," answered she, "I did all I could to prevent you; and yet I almost hated you for not seeing through what I strove to hide." (I, p. 31)

Miss Matthews, however, is not entirely sincere, for the perceptiveness which she provides with regard to her life is conditioned by the physical attraction which Booth still holds for her and by the desire to compensate at present for the opportunities which she missed earlier in her life. For this reason, while the revelation and demonstration of her coquetry differs from Fielding's method in his earlier works, it also lacks the insight which Mrs. Bennet's honest appraisal of her youth affords. The analysis which the narrating Mrs. Bennet provides of her youthful experiences is most important

for it is precisely here that Amelia differs from Fielding's other narratives in a way which resembles La Vie de Marianne.

Three examples, the one concerning the first meeting between Mrs. Bennet and her future husband, the others pertaining to the vain behaviour practiced by her aunt and by herself, will serve to indicate this affinity. In the first instance, Mrs. Bennet is recounting the confusion which she experienced during her first encounter with Mr. Bennet at her aunt's home.

Not a word passed at this christening between Mr. Bennet and myself, but our eyes were not unemployed. Here, madam, I first felt a pleasing kind of confusion, which I know not how to describe. I felt a kind of uneasiness, yet did not wish to be without it. I longed to be alone, yet dreaded the hour of parting. I could not keep my eyes off from the object which caused my confusion, and which I was at once afraid of and enamoured with. But why do I attempt to describe my situation. . . .

(II, pp. 19-20)

This passage echoes the account given by Marianne of her meeting with Valville outside the church, in particular, the confusion common to many marivaudian characters upon experiencing love for the first time, a sentiment which has been aptly described by Georges Poulet as a "chaos d'images, de sensations, de désirs, même de pensées, dans la multiplicité desquels l'on se trouve transporté comme par magie, sans trop savoir ce que l'on ressent et où l'on va."⁷ The passage in La Vie de Marianne upon which Mrs. Bennet's analysis appears to be founded, proceeds as follows:

. . . je n'osais même le regarder, ce qui faisait que j'en mourais d'envie: aussi le regardais-je, toujours en n'osant, et je ne sais ce que mes yeux lui dirent. . . .

Je n'ai de ma vie été si agitée. Je ne saurais vous définir ce que je sentais.

C'était un mélange de trouble, de plaisir et de peur; oui, de peur, car une fille qui en est là-dessus à son apprentissage ne sait point où tout cela la mène: ce sont des mouvements inconnus qui l'enveloppent, qui disposent d'elle, qu'elle ne possède point, qui la possèdent; et la nouveauté de cet état l'alarme. Il est vrai qu'elle y trouve du plaisir, mais c'est un plaisir fait comme un danger, sa pudeur même en est effrayée; il y a là quelque chose qui la menace, qui l'étourdit, et qui prend déjà sur elle. (pp. 65-66)

In spite of the fact that Marianne's account is more detailed than is Mrs. Bennet's, the confusion which the latter describes is nevertheless more marivaudian than fieldingesque and stands out for that very reason.

This is not, however, the only perceptive inquiry into the workings of the human mind which is evident in Amelia, as the following character sketch of Mrs. Bennet's aunt, provided by the niece, demonstrates:

Of the defect of her beauty she was, perhaps, sensible; her vanity, therefore, retreated into her mind, where there is no looking-glass, and consequently where we can flatter ourselves with discovering almost whatever beauties we please. This is an encouraging circumstance; and yet I have observed, dear Mrs. Booth, that few women ever seek these comforts from within till they are driven to it by despair of finding any food for their vanity from without. Indeed, I believe the first wish of our whole sex is to be handsome. (II, p. 13)

Not only is the analysis more detailed than is customary in Fielding's other novels, but the terms of reference, in particular the mirror image and the movement of the narrative from the particular to the general, are also more emblematic of Marivaux's narratives.

Our final example reverts again to Mrs. Bennet's examination of her own behaviour, more specifically, her coquettish attempt to satisfy her female vanity. A guest of the Lord's at a masquerade which she

attends in Mrs. Ellison's company, Mrs. Bennet is pleased with the effect which she has on her benefactor. Not only do her actions and motives emulate Marianne's when the latter was confronted with M. de Climal's advances, but so do the honest appraisal and the account she gives of her behaviour:

I was delighted with perceiving a passion in him, which I was not unwilling to think he had had from the beginning, and to derive his having concealed it so long from his awe of my virtue, and his respect to my understanding. I assure you, madam, at the same time, my intentions were never to exceed the bounds of innocence. I was charmed with the delicacy of his passion; and, in the foolish thoughtless turn of mind in which I then was, I fancied I might give some very distant encouragement to such a passion in such a man with the utmost safety--that I might indulge my vanity and interest at once, without being guilty of the least injury. (II, p. 37)

This admission sets her apart from Fielding's earlier female characters who are either almost perfectly pure (Sophia, Fanny) or downright hypocritical about their coquetry and sexual hypocrisy (Lady Booby, Slipslop, Mrs. Waters, etc.). More concerned in this instance with explaining than with exposing, Fielding has recourse to a homodiegetic narrator who, unlike Pamela but like Marianne, concedes her coquettish and personal motivations. This serious rather than comical stance is reinforced by the outcome of Mrs. Bennet's behaviour: if in Fielding's earlier narratives coquettes and sexual hypocrites are threatened with rape or pretend to having been raped, Mrs. Bennet is in fact drugged and sexually molested by the Lord after the masquerade.

While this interpolated tale has been singled out for special attention, other examples could also be introduced in order to establish a rapport between Amelia and La Vie de Marianne. Such a

detailed study would include the juxtaposition of Mrs. Ellison and Mme Dutour, both of whom encourage the respective heroine to profit from their beneficiary's goodwill; or, to cite one further comparison, Bagillard and M. de Climal, for both make death-bed repentances in order that Marianne's and Amelia's reputations may be safeguarded or re-established. The interpolated story upon which we have concentrated, however, not only concerns a character who plays an important role on the first diegetic level, but also, by reason of the narrative stance from which it is told, substitutes the more serious marivaudian analysis of human behaviour for the fieldingesque method of ridicule by exposure.

CONCLUSION

There can be no doubt that Fielding had read Marivaux's prose narratives and that he integrated certain properties of the marivaudian novel into his own concept of the comic prose epic. Scholars or critics who insist upon isolated examples of similarity or dissimilarity have, however, either been misled by poor translations, or, they have missed the point, for the sign of a great artist is that he is able to assimilate the work of his predecessors into his own particular system. Such is true of Fielding's affinity with Marivaux, and the relationship of his prose works to those of his continental contemporary is characterized by the combination of similarities and dissimilarities which both unite and separate their novels.

This complex association of affinity and variance is evident in the idea and nature of the comic as demonstrated by these two authors. While the theoretical views forwarded by them converge on the subject of the Ridiculous, the psychological depth brought to bear by Marivaux, in particular in Le Paysan parvenu and La Vie de Marianne, on an understanding and explanation of the different manifestations of affectation, sets these narratives apart from Fielding's, with the exception of the interpolated stories in Amelia. This is not true of the Oeuvres de jeunesse where the emphasis on exposure of affectation is similar to that which is characteristic of Fielding's major

novels. Unlike Marivaux's earlier narratives, however, Joseph Andrews and Tom Jones are very much comedies of manners which apply their ridicule to contemporary society. The presence of a similar tendency in Le Paysan parvenu has, moreover, led to exaggerated statements attesting to the similarity which certain characters and events in this novel share with Fielding's major narratives, a comparison which has been made at the expense of the differences.

Our discussion of narratorial function in Marivaux's and Fielding's novels has drawn attention to what is undoubtedly a fundamental disagreement between these authors as to the convention which the novel should exploit in order for it to gain credibility during this early stage of its development. Whereas Marivaux has the narrators of his major novels manipulate their testimonial function in such a way as to present the fiction as truth, Fielding's narrators utilize the same narratorial function for a different purpose, conceding the prose epic's fictitious nature but insisting upon its verisimilitude. The distance which separates La Vie de Marianne and Le Paysan parvenu from Tom Jones and Joseph Andrews is not only discernible in the narrators' testimonial role, but also in their organizational and communicative capacities. On the one hand, for example, Marianne's pretended incompetence as an author sets her apart from Fielding's narrators who demonstrate great pride in their ability to embellish the narrative poetically. On the other hand, both Marianne and Jacob manipulate their communicative function and enter into contact with their narratee in order to justify and gain approval not only for their past actions, but also for their present analysis of them. With

Fielding's narrators, the situation is quite different and the same device is used to guide the reader to a better understanding of the characters and events.

Robert Alter has said, in a different context, that "a self-conscious novel, where the artifice is deliberately exposed, is by no means identical with an elaborately artful novel, where the artifice may perhaps be prominent."¹ Past assessments of the relationship between Marivaux's and Fielding's prose narratives have failed to recognize the truth of this statement, or of the idea which it conveys. The fact that the individual narrators have recourse to similar artifices, whether organizational, communicative or testimonial in intent, does not draw Marivaux's and Fielding's novels any closer together. On the contrary, as exemplified by the manner in which these three narratorial functions can combine to support either the pseudo-truth of the narration or its true-to-life nature, Marivaux's and Fielding's novels are set apart by the different application of similar novelistic devices.

NOTES

INTRODUCTION

¹ See Bibliography for complete references to authors mentioned but not quoted.

² Henry Fielding, Tom Jones (New York: W.W. Norton, 1973), p. 526. All subsequent references will be to this edition and will appear in the body of the text.

³ Frédéric-Melchior Grimm, Correspondance littéraire, ed. Maurice Tourneux (Paris: Garnier, 1878), V, p. 263.

⁴ Thomas Gray, The Works of Thomas Gray, ed. Edmund Goose (1884; rpt. New York: AMS Press, 1968), II, p. 107.

⁵ Grimm, p. 263.

⁶ See Chapter II for Marivaux's reception in England

⁷ William Warburton, ed., The Works of Alexander Pope (London: J. Johnson, 1806), IV, p. 169.

⁸ Francis Coventry, The History of Pompey the Little (London: Oxford Univ. Press, 1974), p. xlv.

⁹ Elizabeth Montagu, "Plutarch, Charon and a Modern Bookseller," in Henry Fielding: The Critical Heritage, eds. Ronald Paulson and Thomas Lockwood (London: Routledge and Kegan Paul, 1969), p. 402.

¹⁰ Arblay, Frances [Burney] d', Evelina (London: George Bell and Sons, 1907), p. xxxix.

¹¹ Arthur Murray, "An Essay on the Life and Genius of Henry Fielding Esq.," in Henry Fielding: The Critical Heritage, eds. Ronald Paulson and Thomas Lockwood (London: Routledge and Kegan Paul, 1969), p. 430.

¹² Anna Laetitia Barbauld, Fielding, in Henry Fielding: A Critical Anthology, ed. Claude Rawson (Harmondsworth: Penguin Books, 1973), p. 209.

¹³ William Watson, Life of Fielding. Quoted by Frederic Blanchard, Fielding the Novelist (1916; rpt. New York: Russell and Russell, 1926), p. 282.

¹⁴ Leslie Stephen, Fielding's Works, in Henry Fielding: A Critical Anthology, ed. Claude Rawson (Harmondsworth: Penguin Books, 1973), p. 313.

¹⁵ Austin Dobson, Henry Fielding: A Memoir (1883; rpt. New York: Harper, 1902), p. 87.

¹⁶ Gustave Larroumet, Marivaux: Sa Vie et son oeuvre (Paris: Hachette, 1910), p. 324.

¹⁷ Mary Patricia Willcocks, A Trueborn Englishman (London: Allen and Unwin, 1947), p. 163.

¹⁸ Pierre Carlet de Chamblain de Marivaux, Le Paysan parvenu (Paris: Garnier, 1969), pp. 26-27. All subsequent references will be to this edition and appear in the body of the text. References to La Vie de Marianne (Paris: Garnier, 1957), will also appear in the body of the text.

¹⁹ Henry Fielding, Joseph Andrews (Boston: Houghton Mifflin, 1961), p. 36. All subsequent references will be to this edition and will appear in the body of the text.

CHAPTER I

¹ See, for example, the two most recent theoretical studies by French Comparatists. Claude Pichois and André-M. Rousseau, La Littérature comparée (Paris: Armand Colin, 1967); Simon Jeune, Littérature générale et littérature comparée (Paris: Minard, 1968).

² René Wellek, Discriminations: Further Concepts of Criticism (New Haven: Yale Univ. Press, 1970), p. 35.

³ Jean-Marie Carré, Avant-Propos, in La Littérature comparée Marius François Guyard (Paris: Presses Univ. de France, 1951), p. 5.

- ⁴ Guyard, p. 6.
- ⁵ Pichois and Rousseau, p. 141.
- ⁶ Jeune, p. 135.
- ⁷ Ibid., p. 137.
- ⁸ David H. Malone, "The 'Comparative' in Comparative Literature," Yearbook of General and Comparative Literature, 3 (1954), 13-20.
- ⁹ Anna Balakian, "Influence and Literary Fortune: The Equivocal Junction of Two Methods," Yearbook of General and Comparative Literature, 11 (1962), p. 25. Ulrich Weisstein, Comparative Literature and Literary Theory (Bloomington: Indiana Univ. Press, 1973), pp. 35-36.
- ¹⁰ Ihab H. Hassan, "The Problem of Influence in Literary History: Notes towards a Definition," Journal of Aesthetics and Art Criticism, 14 (1955), 66-76.
- ¹¹ Weisstein, p. 39.
- ¹² Victor Chklovski, Sur la théorie de la prose, trans. Guy Verret (Lausanne: L'Age d'Homme, 1973), p. 37.
- ¹³ Julia Kristeva, Semiotikè (Paris: Seuil, 1969), p. 146.
- ¹⁴ Juri M. Lotman, Vorlesung zu einer strukturalen Poetik, trans. Waltraud Jachnow (Munich: Wilhelm Fink, 1972), p. 171.
- ¹⁵ Uri Margolin, "Juri Lotman on the Creation of Meaning in Literature," Canadian Review of Comparative Literature, 2 (1975), p. 271.
- ¹⁶ It is precisely this last function which Barthes, after introducing Todorov and Genette, has downplayed in S/Z.
- ¹⁷ Discourse, the artistic construction which describes an event or series of events in a particular way, is termed récit by Genette, narrative by Barthes and discours by Todorov.
- ¹⁸ Todorov's fourth category, vision, is incorporated in Genette's mode.

¹⁹ Boris Tomachevski, "Thématique," trans. Tzvetan Todorov, in Théorie de la littérature (Paris: Seuil, 1965), pp. 282-292.

²⁰ Tzvetan Todorov, "Introduction," Communications, 11 (1968), pp. 1-4.

²¹ Jonathan Culler, Structuralist Poetics (London: Routledge and Kegan Paul, 1975), p. 140.

²² We adhere to the North American/Continental European distinction between theme and motif, as elucidated by François Jost, Introduction to Comparative Literature (Pegasus: Bobbs-Merrill, 1974), pp. 175-187. He states: "If he [the writer] connects particular junctures of events to conditions inherent in human nature . . . if with single facts he proves a general truth, if in his work the contingent proves the essential, then he adds to his Stoff a Motif" (pp. 179-180).

CHAPTER II

¹ Denis Diderot, Le Neveu de Rameau, in Oeuvres romanesques, ed. Henri Bénac (Paris: Garnier, 1962), pp. 397-398.

² The spade work for identifying and locating English translations of La Vie de Marianne has been performed by McBurney and Shugrue. Complete bibliographical references to these translations, as well as to those of Marivaux's other narrative works, appear in Appendix A.

³ William K. Haughan, "Marivaux in England," Diss. Manchester Univ., 1970, p. 26. Unfortunately, Haughan only makes a passing allusion to what may be an earlier edition (1757), and does not document his reference. J.A.R. Séguin, French Works in English Translation (New Jersey: Ross Paxton, 1966), only refers to the 1765 edition, as does Deloffre in his edition of Le Paysan parvenu.

⁴ For an appreciation of this translation, see David A. Trott's review in Eighteenth-Century Studies, 8 (1974), pp. 228-232.

⁵ Rev. of Lockman's Translation of Pharsamon, Monthly Review, 2 (1749), pp. 91-92.

⁶ With the exception of Marivaux's plays which were frequently translated and adapted by the English, only La Vie de Marianne, Le Paysan parvenu and Pharsamon have been rendered into English. While

Goldsmith's plagiarism of Marivaux's Spectateur français is a sign of the latter's reputation in England, it cannot be considered as an example of translation. Neither La Voiture embourbée, which was translated into German in 1794, nor Le Télémaque travesti, which appeared in Dutch in 1736/1737, have surfaced in English translation.

⁷ Denis Diderot, Lettre sur les aveugles, in Oeuvres philosophiques, ed. Paul Vernière (Paris: Garnier, 1964), p. 111.

⁸ Horace Walpole, Horace Walpole's Correspondence, ed. W.S. Lewis (New Haven: Yale University Press, 1937), I, p. 327.

⁹ Clara Reeve, The Progress of Romance (1785; rpt. New York: Facsimile Text Society, 1930), pp. 129-130.

¹⁰ Quoted by Haughan, op. cit., p. 30.

¹¹ Haughan, p. 29.

¹² William Harlin McBurney and Michael Francis Shugrue, "Critical Introduction," in The Virtuous Orphan (Carbondale: Southern Illinois Univ. Press, 1965), pp. xi-xliv.

¹³ Ibid., p. xxx.

¹⁴ Aurélien Digeon, The Novels of Fielding (New York: Dutton, 1925), p. 51.

¹⁵ Helen Sard Hughes, "Translations of the Vie de Marianne and their Relation to Contemporary English Fiction," Modern Philology, 15 (1917), pp. 504-506.

¹⁶ Samuel Richardson, Clarissa Harlowe, in The Novels of Samuel Richardson, ed. William Lyon Phelps (London: Heinemann, 1902), I, p. xliii.

¹⁷ Larroumet, p. 315.

¹⁸ Gray, ed. Goose, II, p. 128.

¹⁹ Goose, ed. gives the latter date; Paget Toynbee and Leonard Whibley give the earlier one in Correspondence of Thomas Gray, eds. Toynbee and Whibley (Oxford: Clarendon Press, 1931), I, p. 218.

²⁰ Gray, eds. Toynbee and Whibley, I, p. 286.

²¹ Walpole, II, pp. 326-327.

²² Ibid., XX, pp. 324-325.

²³ Ibid., p. 362.

²⁴ Ibid., XXX, p. 213.

²⁵ Ibid., IV, p. 144.

²⁶ Ibid., XXI, p. 43.

²⁷ Rev. of Clarissa; or the History of a Young Lady, Gentleman's Magazine, 19 (1749), p. 245.

²⁸ See, for example Letter VI: "Mrs. Jervis and I are just in bed, and the door unlocked; if my master should come--Odsbobs! I hear him just coming in at the door. . . . Well, he is in bed between us. . . ."

²⁹ Philip Dormer Stanhope Chesterfield, The Letters of. . ., ed. John Bradshaw (New York: Charles Scribners, 1892), I, p. 384.

³⁰ Ibid., p. 431.

³¹ Adam Smith, The Theory of Moral Sentiments, eds. D.D. Raphael and A.L. Macfie (Oxford: Clarendon Press, 1976), p. 143.

³² Reeve, p. 29.

³³ James Beattie, "On Fable and Romance," in Dissertations Moral and Critical (1783; rpt. New York: Garland Publishing Inc., 1971), pp. 504-577.

³⁴ Oliver Goldsmith, Collected Works, ed. Arthur Friedman (Oxford: Clarendon Press, 1966), I, p. 303.

³⁵ Wilbur L. Cross, The Life and Times of Lawrence Sterne (New Haven: Yale Univ. Press, 1925), p. 131.

³⁶ Wayne C. Booth, "The Self-Conscious Narrator in Comic Fiction before Tristram Shandy," Publications of the Modern Language Association, 67 (1952), p. 171.

³⁷ See Arthur Lytton Sells, Oliver Goldsmith: His Life and Works (London: George Allen and Unwin, 1974).

³⁸ Goldsmith, V, p. 107.

³⁹ Annie Ellis, ed., The Early Diary of Frances Burney (London: Bell, 1913), p. 36.

⁴⁰ See James Ralph Foster, History of the Pre-Romantic Novel in England (New York: Modern Language Association of America, 1949), pp. 42-44.

CHAPTER III

¹ Rolf-Jürgen Orf, Die Rezeption Henry Fieldings in Frankreich 1744-1812 (n.p.: Beienfurt, 1974), pp. 1-7.

² Frederick S. Dickson, "Fielding and Richardson on the Continent," Notes and Queries, 3 (1917), pp. 7-8.

³ Orf, p. 19.

⁴ L'Abbé Desfontaines, Observations sur les écrits modernes (1735-1743; rpt. Geneva: Slatkine Reprints, 1967), p. 774.

⁵ For a complete list of Fielding's works in French translation, consult Appendix B.

⁶ Daniel Mornet, "Les Enseignements des bibliothèques privées 1750-1780," Revue d'Histoire Littéraire de la France, 17 (1910), pp. 449-496.

⁷ Quoted in Le Mercure de France, mars 1750, pp. 178-179.

⁸ Le Mercure de France, mars 1750, p. 178.

⁹ Samuel Richardson, The Correspondence of Samuel Richardson (1804; rpt. New York: AMS Press, 1966), V, p. 275.

¹⁰ Ibid., V. pp. 276-277.

¹¹ Aurélien Digeon, "La Condamnation de Tom Jones à Paris," Revue Anglo-Américaine, 4 (1927), 529-531.

¹² See, for example, Philip Freund, The Art of Reading the Novel (New York: Collier Books, 1947), p. 63.

¹³ Stendhal, Mélanges de littérature, ed. Henri Martineau (Paris: Le Divan, 1933), I, p. 143.

¹⁴ Elie Fréron, L'Année littéraire (1762; rpt. Geneva: Slatkine Reprints, 1966), X, p. 313.

¹⁵ M. de la Place, Tom Jones, ou l'Enfant trouvé (Paris: Didot, 1784), pp. xxvii-xxviii.

¹⁶ L'Abbé Desfontaines, Le Pour et contre (Paris: Didot, 1733), II, p. 747.

¹⁷ Ibid., Le Nouvelliste du Parnasse (1730-1732; rpt. Geneva: Slatkine Reprints, 1967), p. 157.

¹⁸ Gilbert Sigaux, ed., L'Enfant trouvé, ou Histoire de Tom Jones, trans. Defauconpret (Paris: Firmin-Didot, 1953), p. vii.

¹⁹ These figures are tabulated from Clarence D. Brenner, The Théâtre-Italien: Its Repertory 1716-1793 (Berkeley: Univ. of California Press, 1961). So too are subsequent totals of performances relating to the Théâtre-Italien.

²⁰ G. Ross Roy, "French Stage Adaptations of Tom Jones," Revue de Littérature Comparée, 44 (1970), p. 83.

²¹ Grimm, Correspondance littéraire, VI, p. 219.

²² Antoine d'Origny, Annales du théâtre italien depuis son origine jusqu'à ce jour (1788; rpt. Geneva: Slatkine Reprints, 1970), II, pp. 31-32.

²³ Grimm, VI, p. 219.

²⁴ Journal Encyclopédique, 19 (1765), pp. 127-128.

²⁵ For an examination of this three-tiered distribution, see E.J.H. Greene, Menander to Marivaux: The History of a Comic Structure (Edmonton: Univ. of Alberta Press, 1977).

²⁶ Grimm, VI, p. 491.

²⁷ M. Lepeintre, "Notice sur Desforbes," in Suite du répertoire du théâtre français (1818-1825; rpt. Geneva: Slatkine Reprints, 1970), XIV, p. 624.

²⁸ La Harpe, J.F., Correspondance littéraire (n.d.; rpt. Geneva: Slatkine Reprints, 1968), III, p. 52.

²⁹ J.-L. Geoffroy, Cours de littérature dramatique ou recueil par ordre des matières des feuilletons de Geoffroy (Paris: Blanchard, 1819), III, p. 259.

³⁰ La Harpe, Correspondance littéraire, III, pp. 52-53.

³¹ F. Gaiffe, Le Drame en France au dix-huitième siècle (Paris: Armand Colin, 1910), p. 93.

³² Fréron, L'Année littéraire, XXIX, p. 680.

³³ Gaiffe, p. 216.

³⁴ These four minor plays are briefly referred to by Roy, op. cit. and by Wilbur L. Cross, The History of Henry Fielding (New Haven: Yale Univ. Press, 1918), III, pp. 183-185.

³⁵ P.-A. de La Place. Pièces intéressantes et peu connues pour servir à l'histoire et à la littérature (Paris: Maestricht, 1787), III, no pagination.

³⁶ Henry Fielding, "Preface to David Simple," in The Adventures of David Simple (Oxford: Oxford Univ. Press, 1969), pp. 3-4.

³⁷ Grimm, II, p. 266.

³⁸ Quoted by Warren Blake, "Tom Jones in France," South Atlantic Quarterly, 8 (1909), p. 227.

³⁹ Wilbur L. Cross, The History of Henry Fielding, III, pp. 186-187.

⁴⁰ Orf, p. 6.

⁴¹ Geoffroy, III, p. 261.

⁴² Desfontaines, Observations, p. 806.

⁴³ Daniel Huet, "Lettre à M. Segrais sur l'origine des romans," in Le Roman jusqu'à la révolution, ed. Henri Coulet (Paris: Armand Colin, 1968), II, p. 66.

⁴⁴ Desfontaines, Observations, p. 806.

⁴⁵ Quoted in Bibliothèque françoise, 39 (1744), pp. 203-204.

⁴⁶ Bibliothèque françoise, 39 (1744), p. 203.

⁴⁷ Le Mercure de France, mars 1750, p. 158.

⁴⁸ Ibid., pp. 177-178.

⁴⁹ Ibid., p. 177.

⁵⁰ Argenson, Marquis de, Mémoires et journal inédit (Paris: P. Jannet, 1858), V, p. 111.

⁵¹ Grimm, I, p. 410.

⁵² Samuel Coleridge, Table Talk, 5 July 1834, in Henry Fielding: A Critical Anthology, ed. Claude Rawson (Hammondsworth: Penguin Books, 1973), p. 259.

⁵³ Philarète Chasles, Le Dix-huitième Siècle en Angleterre (Paris: d'Amyot, 1846), p. 370.

⁵⁴ Grimm, I, p. 410.

⁵⁵ Elie Fréron, quoted by Orf, p. 66.

⁵⁶ Argenson, V, p. 111.

⁵⁷ Ibid., pp. 111-112.

⁵⁸ Mme du Deffand, "Lettre à Horace Walpole," in Walpole, Correspondance, V, p. 383.

⁵⁹ Mme de Staël, "Essai sur les fictions," in Oeuvres complètes 1861; rpt. Geneva: Slatkine Reprints, 1967), I, p. 70.

⁶⁰ J.F. Marmontel, "Essai sur les romans," in Oeuvres complètes (Paris: A. Belin, 1819), III, p. 583.

⁶¹ J.-F. La Harpe, Cours de littérature (Paris: Garnery, 1823), III, p. 110.

⁶² Walpole, Correspondance, V, p. 390.

⁶³ Du Deffand, *ibid.*, pp. 390-391.

⁶⁴ Barthe, La Jolie Femme, ou la Femme du jour, quoted in The Gentleman's Magazine, 40 (1770), p. 455.

⁶⁵ Sade, Marquis de, "L'Auteur des Crimes de l'amour à Villetèrque Folliculaire," in Oeuvres complètes (Paris: Au Cercle du Livre Précieux, 1966), X, p. 514.

⁶⁶ Sade, Marquis de, "Idée sur les romans," in Oeuvres complètes, *ibid.*, X, p. 12.

⁶⁷ André Gide, "Travels in English Literature," Verve, Spring 1938, p. 14.

⁶⁸ *Ibid.*, p. 15.

⁶⁹ William B. Coley, "Gide and Fielding," Comparative Literature, 11 (1959), 1-15.

⁷⁰ André Gide, Journal des Faux-Monnayeurs (Paris: Gallimard, 1929), p. 92.

⁷¹ *Ibid.*, "Les Dix Romans. . .," in Oeuvres choisies (Paris: Gallimard, 1921), p. 149.

CHAPTER IV

¹ If our selection of the term discourse to describe the artistic construction or énoncé originates with Todorov (see note 17, Chapter II), it is to Genette that we owe the term diegesis. For him, diegèse is synonymous with histoire: "Pour histoire, et malgré un inconvénient évident, j'invoquerai l'usage courant (on dit: 'raconter

une histoire'), et un usage technique, certes plus restreint, mais assez bien admis depuis que Tzvetan Todorov a proposé de distinguer 'le récit comme discours' (sens 1) et le 'récit comme histoire' (sens 2). J'emploierai encore dans le même sens le terme diegèse, qui nous vient des théoriciens du récit cinématographique" (p. 72). Or again, "la diegèse est l'univers spatio-temporel désigné par le récit" (p. 280).

² Wayne C. Booth, The Rhetoric of Fiction (Chicago: Univ. of Chicago Press, 1961), p. 72.

³ Gérard Genette, Figures III (Paris: Seuil, 1972), pp. 203-206.

⁴ Mieke Bal, Narratologie: Les Instances du récit (Paris: Klincksieck, 1977), pp. 36-38.

⁵ Irwin Ehrenpreis, "Personae," in Restoration and Eighteenth Century Literature: Essays in Honor of A.D. McKillop, ed. Carol Camden (Chicago: Univ. of Chicago Press, 1963), pp. 25-37.

⁶ Roland Bourneuf and Réal Ouellet, L'Univers du roman (Vendôme: Presses Univ. de France, 1975), p. 84.

⁷ John Preston, The Created Self (London: Heinemann, 1970), p. 6.

⁸ Booth, p. 138.

⁹ Walter Gibson, "Authors, Speakers, Readers and Mock Readers," College English, 11 (1950), p. 267.

¹⁰ Wolfgang Iser, The Implied Reader (Baltimore: The Johns Hopkins Univ. Press, 1974), p. xii.

¹¹ Gerald Prince, "Introduction à l'étude du narrataire," Poétique, 14 (1973), p. 180.

¹² This classification is Genette's. Figures III, pp. 255-256.

¹³ Genette, pp. 261-265.

¹⁴ Jean Rousset, "Emploi de la première personne chez Chasles et Marivaux," Cahiers de l'Association Internationale des Etudes Françaises, 19 (1967), p. 104.

¹⁵ Genette, p. 129.

¹⁶ Mieke Bal, in the study which we have already referred to, while appreciative of Genette's work in this area, does present certain refinements as concerns the notion of focalisation. Most importantly, whereas Genette applies the term both to the subject who sees (focalisation interne) and to the object or person which may be seen only from the outside (focalisation externe), Bal chooses to separate the subject (focalisateur) from the object (focalisé). It is to this study, furthermore, that we owe our recognition that the ideological function attributed by Genette to the narrator, rightfully belongs with the focalizer. As Bal states in a footnote, "dans ma conception, l'opinion de l'auteur, la 'fonction idéologique du narrateur' selon Genette (p. 263), relève du focalisateur et non pas du narrateur" (p. 57). The misconception in this area arises from the fact that where the narrator is also the focalizer, a distinction between his functions as narrator and as focalizer must be made.

¹⁷ Mlle de Scudéry, Clélie, I, 3, pp. 1378-1379. Quoted by Roger Francillon, "Du Roman-il au roman-je," Etudes des Lettres, 9 (1976), p. 2.

¹⁸ Jean Rousset, Forme et signification (Paris: José Corti, 1963), p. 53.

¹⁹ J. Heckman has drawn attention to these episodes in "Marianne: The Making of an Author," Modern Language Notes, 86 (1971), pp. 509-521. He has not, however, analyzed them as confrontations between the narrating self and the narrated self.

²⁰ Jean Starobinski, L'Oeil vivant (Paris: Gallimard, 1970), p. 85.

²¹ Pierre Carlet de Chamblain de Marivaux, Pharsamon, ou les nouvelles folies romanesques, in Oeuvres de jeunesse, ed. Frédéric Deloffre (Paris: Gallimard, 1972), p. 402. Subsequent references to Pharsamon will be to this edition and will appear in the body of the text.

²² Genette, p. 244: "toute intrusion du narrateur ou du narrataire extradiégétique dans l'univers diégétique . . . produit un effet de bizarrerie. . . . Nous étendrons à toutes ces transgressions le terme de métalepse narrative."

²³ In particular, see Chapter V of Maurice Johnson's Fielding's Art of Fiction (Philadelphia: Univ. of Pennsylvania Press, 1961), pp. 83-94.

²⁴ Other examples in Pharsamon occur on pp. 543 and 550.

²⁵ To facilitate our discussion, we restrict ourself to Pharsamon, La Vie de Marianne and Joseph Andrews. In this particular discussion, what is true of La Vie de Marianne is generally true of Le Paysan parvenu, just as what is said about Joseph Andrews is generally true of Tom Jones.

²⁶ Michel Butor, Répertoire II (Paris: Les Editions de Minuit, 1964), p. 91.

²⁷ Other examples of this linking phrase in Pharsamon are to be found on pp. 534, 544 and 605.

²⁸ The same is true at the end of IV, 1; X, 1 and XV, 1.

²⁹ Marianne is, however, conscious of a larger reading public. On one occasion she refers to "Cette petite aventure, que j'ai crue assez instructive pour les jeunes personnes à qui vous pourriez donner ceci à lire" (p. 237). On another occasion, she justifies her moralizing digressions for the sake of certain of the Marquise's friends who, the narratee claims, have objected to their presence (pp. 272-273).

³⁰ The narratees in Tom Jones, for example, are characterized as "sensible" (p. 26), "learned" (p. 26), "sagacious" (p. 29), "virtuous" (p. 34), "judicious" (p. 88), "well-disposed" (p. 106), "overzealous" (p. 96), "English" (p. 173), and "country" (p. 534).

³¹ John Preston, p. 114.

³² Wolfgang Iser, pp. 31-32.

³³ For example, "Quelqu'un m'accusera peut-être d'avoir conté ici une particularité fort inutile, quelque autre m'en louera de beaucoup de sincérité" (II, 16).

³⁴ Pp. 65, 120, 129, 287, 306, 366, 403.

³⁵ Pp. 154, 204.

³⁶ Pp. 10, 42, 75, 123.

³⁷ Pp. 29, 207, 296.

³⁸ Pp. 83, 177, 350, 397.

³⁹ P. 361.

⁴⁰ The question, however, continues to be debated. For the eighteenth century, Philip Stewart, Imitation and Illusion in the French Memoir Novel 1700-1750 (New Haven: Yale Univ. Press, 1969) claims the illusion was complete, whereas Henri Coulet, Marivaux romancier (Paris: Armand Colin, 1975) claims that the opposite is true (p. 358).

⁴¹ We are not concerned here with the reliability of the narrator, a topic which has been clarified by Patrick Brady, Structuralist Perspectives in Criticism of Fiction (Bern: Peter Lang, 1978), pp. 49-74. In our context, the intentions attributed to the narrator as recounter of the story are sufficient.

⁴² Frédéric Deloffre attracts attention to this point in his edition of La Vie de Marianne, p. xli.

⁴³ Henry Fielding, Amelia (London: Dent, 1962), II, p. 4. All subsequent references will be to this two volume edition and will appear in the body of the text.

⁴⁴ Chapter VI.

⁴⁵ For this distinction, see our note 16 to this chapter.

CHAPTER V

¹ John W. Draper, "The Theory of the Comic in Eighteenth Century England," Journal of English and Germanic Philology, 37 (1938), p. 218.

² Samuel Johnson, The Rambler, 125, in The British Essayists, ed. Alexander Chalmers (London: T. Davidson, 1802), XXI, p. 103.

³ Ian Watt, The Rise of the Novel (Harmondsworth: Chatto and Windus, 1957), p. 285.

⁴ Ibid., p. 283.

⁵ Homer Goldberg, "Comic Prose Epic or Comic Romance: The Argument of the Preface to Joseph Andrews," Philological Quarterly, 43 (1964), pp. 213-214.

⁶ Henry Fielding, "Articles in The Champion," in The Works of Henry Fielding (1902; rpt. Frank Cass and Co. Ltd., 1967), XV, p. 279.

⁷ Aristotle, Poetics, trans. Ingram Bywater, in Introduction to Aristotle, ed. Richard McKeon (Chicago: University of Chicago Press, 1973), p. 676.

⁸ Plato, Philebus, trans. Paul Lauter, in Theories of Comedy, ed. Paul Lauter (New York: Anchor Books, 1964), pp. 7-8.

⁹ For a detailed examination of this subject, as well as the Renaissance theory of the comic, see Marvin J. Herrick, Comic Theory in the Sixteenth Century (Urbana: Univ. of Illinois Press, 1964).

¹⁰ Quoted by Herrick, p. 48. The text is also available in Lauter's anthology.

¹¹ Sir Philip Sidney, An Apology for Poetry or the Defense Poesy, ed. Geoffrey Shepherd (Edinburgh: Thomas Nelson and Sons, 1965), p. 117.

¹² That of Sidney, Jonson and Temple, for example.

¹³ William Congreve, "Concerning Humour in Comedy: A Letter," in The Complete Works of William Congreve, ed. Montague Summers (Soho: The Nonesuch Press, 1923), p. 165.

¹⁴ Ibid., p. 163.

¹⁵ Ibid., p. 163.

¹⁶ Henry Fielding, The Covent-Garden Journal, in The Works of Henry Fielding (1902; rpt. Frank Cass and Co. Ltd., 1967), XIV, p. 216.

¹⁷ Pascal and La Rochefoucauld, for example.

¹⁸ L'Abbé de Bellegarde, Réflexions sur le ridicule et sur les moyens de l'éviter (Amsterdam: Henti Schelte, 1701), p. 86.

¹⁹ Ibid., p. 116.

²⁰ Ibid., p. 78.

²¹ Ibid., p. 99.

²² Ethel Margaret Thornbury, Henry Fielding's Theory of the Comic Prose Epic (Madison: Univ. of Wisconsin Press, 1931), p. 52.

²³ Molière, La Critique de l'école des femmes, in Oeuvres complètes, ed. R. Jovanny (Paris: Garnier, 1962), I, p. 488.

²⁴ Euclion, in Plautus' Aulularia is not a real miser. The dénouement makes this amply clear.

²⁵ Frederick Olds Bissell, Fielding's Theory of the Novel (1933; rpt, New York: Cooper Square Publishers, 1969), p. 12.

²⁶ William Congreve, The Way of the World, in The Genius of the English Theatre, ed. Sylvan Barnet (New York: Mentor American Library, 1962), p. 30.

²⁷ R.C. Sharma, Themes and Conventions in the Comedy of Manners (New York: Asia Publishing House, 1965), p. 158.

²⁸ Marivaux, Oeuvres de jeunesse, ed. Frédéric Deloffre (Paris: Gallimard, 1972). This volume contains Les Effets surprenants de la sympathie, La Voiture embourbée, Pharsamon, Le Bilboquet, Le Télémaque travesti and L'Homère travesti. All page references to these works are to this edition.

²⁹ All page references to Marivaux's journalistic works are to the Garnier edition: Marivaux, Journaux et oeuvres diverses, eds. Frédéric Deloffre and Michel Gilot (Paris: Garnier, 1969). This volume contains the following: Articles parus dans Le Mercure, Le Spectateur français, L'Indigent Philosophe, Le Cabinet du philosophe and Oeuvres diverses postérieures à 1740.

³⁰ The term was coined by E.J.H. Greene, "Marivaux's Philosophical Bum," Esprit Créateur, 1 (1961), pp. 190-195. In his words, "The term is strong, but the fact is that the character, while he won no recognition in his own day, can now be plainly seen as a type remarkably like the North American bum of the nineteen-thirties" (p. 190).

³¹ Marivaux probably had a very good knowledge of Boileau's Satire XI of which one is constantly reminded throughout his journalistic contributions.

³² Charles Dufresny, Amusemens serieux et comiques (1699; rpt. Devon: Abbey Duplicating and Printing Services, 1976).

³³ E.J.H. Greene has drawn attention to this passage in Marivaux (Toronto: Univ. of Toronto Press, 1965), p. 22. He did not, however, develop the idea as we have done.

³⁴ Henry Fielding, An Essay on the Knowledge of the Character of Men, in The Works of Henry Fielding (1902; rpt. Frank Cass and Co. Ltd., 1967), XIV, p. 283.

³⁵ See for example, Martin C. Battestin, The Moral Basis of Fielding's Art: A Study of Joseph Andrews (Middletown: Wesleyan Univ. Press, 1959). This aspect of Marivaux's work, as demonstrated in his Journaux et oeuvres diverses, has recently been handled by W. Pierre Jacobée, La Persuasion de la charité: Thèmes, formes et structures dans les Journaux et oeuvres diverses de Marivaux (Amsterdam: Rodopi, 1976).

CHAPTER VI

¹ Arlequin and Lisette's roles in Le Jeu de l'amour et du hasard, for example.

² E.J.H. Greene, Marivaux, p. 15.

³ For a complete examination of this theme, see William Robert Irwin, The Making of Jonathan Wild (New York: Columbia Univ. Press, 1941), pp. 43-79.

⁴ For a full account of Fielding's indebtedness to and improvements upon Cervantes and Scarron, consult Homer Goldberg, The Art of Joseph Andrews (Chicago: Univ. of Chicago Press, 1969).

⁵ Most notably, in recent years, by Lyall H. Powers, "Tom Jones and Jacob de la Vallee," Papers of the Michigan Academy of Science, Arts and Letters, 47 (1962), pp. 659-667.

⁶ Powers, p. 664.

⁷ Georges Poulet, Etudes sur le temps humain (Paris: Plon, 1952), II, p. 13.

CONCLUSION

¹ Robert Alter, Partial Magic: The Novel as a Self-Conscious Genre (Berkeley: Univ. of California Press, 1975), p. xiii.

APPENDIX B

¹ Blake, p. 224.

² Ibid., p. 224.

³ Roy, p. 85.

⁴ Ibid., p. 88.

⁵ Ibid., p. 88.

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APPENDIX A

ENGLISH TRANSLATIONS OF MARIVAUD'S NOVELS

Le Paysan parvenu

Translation "A"
June 1735

Le Paysan parvenu; or, The Fortunate Peasant.
Being Memoirs of the Life of Mr. -. London:
J. Brindley, C. Corbet and R. Wellington, 1735.

Contains Parts I-IV of Marivaux's novel.
(Referred to in our citations as F.P.)

Translation "B"
1765

The Fortunate Villager: or, Memoirs of Sir
Andrew Thompson. 2 vols. Dublin: Sarah
Cotter; James Williams, 1765.

(Referred to in our citations as F.V.)

Translation "C"
1974

The Upstart Peasant, Or, The Memoirs of
Monsieur ***. Trans. Benjamin Boyce.
Durham: The Seeman Printery, 1974.

(Referred to in our citations as U.P.)

La Vie de Marianne

Translation "A"
June 1736

The Life of Marianne; or, The Adventures of
the Countess of ***. London: C. Davis, 1736.

Volume I of what is probably Lockman's
translation. It contains Parts I-III of
Marivaux's original.

Jan. 1737

The Life of Marianne; or, The Adventures of
the Countess of ***. London: C. Davis and
P. Vaillant, 1737.

Another issue of Volume I, this time for
Davis and Vaillant.

- Jan. 1741 The Life of Marianne; or, The Adventures of the Countess of ***. By M. De Marivaux. Translated from the Original French. London: Charles Davis and Paul Vaillant, 1741.
- Volume II, containing Parts IV-VI of Marivaux's original.
- April 1742 The Life of Marianne; or, The Adventures of the Countess of ***. By M. De Marivaux. Translated from the Original French. London: Charles Davis and Paul Vaillant, 1742.
- Volume III, containing Parts VII-XI of the original text.
- July 1742 The Life of Marianne; or, The Adventures of the Countess of ***. By M. De Marivaux. Translated from the Original French. 3 vols. London: Charles Davis and Paul Vaillant, 1742.
- The first complete edition of this literal translation.
- Oct. 1742 The Life of Marianne; or, The Adventures of the Countess of ***. By M. De Marivaux. Translated from the Original French. The Second Edition, Revised and Corrected. London: Charles Davis and Paul Vaillant, 1742.
- A second edition of the first complete edition.
- 1742 The Life of Marianne; or, The Adventures of the Countess of ***. By M. De Marivaux. Translated from the Original French. 2 vols. Dublin: George Faulkner, 1742.
- Probably a pirated edition of the first complete edition, combined into two volumes.
- Translation "B"
Nov. 1742 The Virtuous Orphan; or, The Life of Marianne, Countess of *****. 4 vols. London: John Collyer, 1742.
- The first complete edition of this particular translation which had appeared in instalments throughout the year.

March 1743

The Virtuous Orphan; or, The Life of Marianne, Countess of *****. In Four Volumes. Translated from the French. The Second Edition. London: Jacob Robinson, 1743.

A second edition of this translation, this time for a different printer.

1784

The Virtuous Orphan; or, The Life of Marianne, Countess of *****. Translated from the French of Marivaux. In Four Volumes. London: Harrison and Co., 1784.

A reprint of the 1743 edition with a few minor changes.

1965

The Virtuous Orphan; or, The Life of Marianne Countess of *****. An Eighteenth-Century English Translation by Mrs. Mary Mitchell Collyer of Marivaux's La Vie de Marianne. Eds. William Harlin McBurney and Michael Francis Shugrue. Carbondale: Southern Illinois Press, 1965.

A reprint of the 1743 edition with an extensive introduction.

(Referred to in our citations as V.O.)

Translation "C"
1746

The Life and Adventures of Indiana, The Virtuous Orphan. London: C. Whitefield, 1746.

An abridged version of The Virtuous Orphan which omits the Nun's story.

1755

The Life and Adventures of Indiana, The Virtuous Orphan. Written by Herself. The Third Edition. London: M. Read, 1755.

A re-issue of the 1746 edition.

1765/1766

The Virtuous Orphan, or life, misfortunes, and adventures of Indiana, written by herself. 2 vols.

No extant copy has been found. This entry represents the Notice in an unidentified bookseller's catalogue, quoted by McBurney and Shugrue.

Translation "D"
1889

The Hand of Destiny; or, The Life of Marianne.
Trans. Gilbert Campbell. London: Ward Lock
and Co., 1889

A new adaptation of Marivaux's novel. The only known copy has disappeared since being consulted by McBurney and Shugrue.

Pharsamon

Translation "A"
Nov./Dec. 1749

Pharsamond: or the new Knight Errant. Translated by Mr. Lockman, from the French of M. de Marivaux, Author of the Life of Marianne. 2 vols. London: C. Davis and L. Davis, 1749.

April/May 1750

Pharsamond: or, The New Knight-errant. In which is introduced the Story of the fair Anchoret, with that of Tarmiana & her unfortunate Daughter. Trans. John Lockman. 2 vols. London: C. and L. Davis, 1750.

A revised version of the earlier edition which includes the two interpolated tales mentioned in the title.

1750

Pharsamond: or, The New Knight-errant. In which is introduced the Story of the fair Anchoret, with that of Tarmiana & her unfortunate Daughter. Trans. John Lockman. 2 vols. Dublin: George Faulkner, 1750.

Possibly a pirated edition of the 1750 London edition.

1974

Pharsamond: or, The New Knight-Errant. In which is introduced The Story of the Fair Anchoret, with that of TARMIANA and her unfortunate Daughter. Written Originally in FRENCH, By Monsieur de MARIVAUX, Member of the French Academy in PARIS: Author of The Life of Marianne etc. Trans. John Lockman. 2 vols. 1750; rpt. New York: Garland, 1974.

A different issue of the 1750 London edition of April/May, also printed for. and L. Davis.

(It is to this 1974 reprint that our citations refer.)

APPENDIX B

FRENCH TRANSLATIONS OF FIELDING'S NOVELS

By reason of the large number of editions which most French translations of Tom Jones experienced during the eighteenth century and the first half of the nineteenth, an all-inclusive catalogue lies beyond the scope of this study. The work has, in any case, partly been fulfilled by Rolf-Jürgen Orf whose bibliography includes all editions of this novel until the year 1800. Our aim here is more modest, and, while complete bibliographical details for all of Fielding's novels except Tom Jones are listed below, we are more interested in updating Orf's list and with supplying information about more recent translations and re-editions.

The source for the entries follows in parentheses, B.N. referring to the catalogue of the Bibliothèque Nationale and to the card index for more recent entries.

Joseph Andrews
Translation "A"

Les Aventures de Joseph Andrews et du ministre
Abraham Adams, publiées en anglois en 1742
par M. Feilding [sic] et traduites en fran-
çois à Londres, par une dame angloise sur la
3^e édition. 2 vols. Londres: A. Millar,
1743. (B.N.)

The History of the Adventures of Joseph Andrews. French tr. Desfontaines. Avantures de Joseph Andrews, et de son ami Abraham Adams. Ecrites dans le goût des aventures de Don-Quichotte. Publiées en anglois, par M. Fielding. Et tr. en françois, à Londres, par une dame angloise, sur la troisième éd. Amsterdam: Aux dépens de la compagnie, 1744. (Orf)

Les Aventures de Joseph Andrews et du ministre Abraham Adams, publiées en anglois en 1742, par M... Feilding [sic] traduites en françois par l'abbé Des Fontaines sur la 3^e édition... 2 vols. Londres: Meyer, 1750. (B.N.)

Avantures de Joseph Andrews ... Traduites en françois ... par une dame angloise sur la troisième édition. Seconde édition ... corrigée. 2 vols. Amsterdam. 1775. (Orf)

The History of the Adventures of Joseph Andrews. French translation Desfontaines. Avantures de Joseph Andrews, et de son ami Abraham Adams... 3 vols. Reims: Casin, 1784. (Orf)

Aventures de Joseph Andrews et de son ami Abraham Adams, Histoire anglaise par Fielding. 2 vols. Paris: A. Hiard, 1833. (B.N.)

Les Aventures de Joseph Andrews. Trans. P.F.G. Desfontaines, revue par Gilbert Sigaux. Introduction de André Maurois. Paris: Nouvelles Editions Latines, 1947. (B.N.)

Translation "B"

L'Histoire ou les aventures de Joseph Andrews et de son ami M. Abraham Adams ... par Henry Fielding ... et traduit par M. Lunier... 2 vols. Paris: Le Normant, 1807. (B.N.)

Translation "C"

Les Aventures de Joseph Andrews. Trans. Suzanne Netillard and Paul Vigroux. Paris: Les Editeurs Français Réunis, 1955. (B.N.)

Tom Jones

Translation "A"

Histoire de Tom Jones, ou l'Enfant trouvé,
traduction de l'anglois de M. Fielding, par
M.D.L.P. 2 vols. Londres: J. Nourse, 1750.
 (B.N.)

Tom Jones, ou l'Enfant trouvé, imitation de
l'anglois de M. H. Fielding, par M. De La
Place. 4^e édition... augmentée de la vie de
l'auteur... 4 vols. Londres et Paris:
Bauche, 1767. (B.N.)

Orf records twenty-five editions of the La Place translation between 1750 and 1801. Warren Blake refers to three editions not mentioned by anyone else: "reprints of the same translations as late as 1823, 1832 and 1834."¹

Tom Jones, ou l'Enfant trouvé, par Fielding.
4 vols. Paris: Les Editeurs, 1836. (B.N.)

Translation "B"

Tom Jones, ou l'Enfant trouvé, traduction
nouvelle, dans laquelle on a rétabli les
morceaux supprimés dans celle de Laplace,
par le citoyen Davaux. 4 vols. Paris:
Maison, 1796/1797. (B.N.)

This is the only edition mentioned by Orf. Blake, however, states that it was reprinted in 1798.

Translation "C"

Tom Jones, ou Histoire d'un enfant trouvé,
traduite de Henri Fielding, par L.-C. Chéron.
6 vols. Paris: Giguet et Michaud, 1804.
 (B.N.)

Translation "D"

Tom Jones, ou l'Enfant trouve, traduit par
E.T. Notice sur Fielding, par Walter Scott.
6 vols. Paris: Dauthereau, 1828.

Translation "E"

Tom Jones, ou Histoire d'un enfant trouvé,
par Fielding, traduction nouvelle ... par le
C^{te} H. de la Bédoyère. 4 vols. Paris: Firmin
Didot, 1833. (B.N.)

Tom Jones, ou Histoire d'un enfant trouvé.
Traduction nouvelle et complète ornée de 12
gravures en taille-douce. 4 vols. Paris:
Firmin Didot, 1883. (B.N.)

Tom Jones. Trans. Henri comte de La Bedoyère.
2 vols. Paris: Julliard, 1964. (B.N.)

Translation "F"

Tom Jones, histoire d'un enfant trouvé,
traduction nouvelle, par Defauconpret,
précédée d'une notice biographique et litté-
raire sur Fielding, par Walter Scott. 2 vols.
Paris: Furne, 1835. (B.N.)

Blake is in error when he states that this translation first appeared in 1833. He supplies, however, the dates of two re-editions: 1836 and 1839.

Tom Jones, histoire d'un enfant trouvé, précédée
d'une notice biographique et littéraire sur
Fielding par Walter Scott, avec quelques
notes d'André Gide en manière de préface. Trans.
Defauconpret. 5^e édition. Paris: Gallimard,
1938. (B.N.)

Tom Jones, histoire d'un enfant trouvé. Trans.
Defauconpret. Paris: P. Angel, 1948. (B.N.)

L'Enfant trouvé, ou Histoire de Tom Jones.
Trans. Defauconpret. Paris: Firmin-Didot,
1953. (B.N.)

Translation "G"

Tom Jones, ou l'Enfant trouvé, par Fielding,
traduction nouvelle par M. Léon de Wailly,
précédée d'une notice sur Fielding par Sir
Walter Scott. 2 vols. Paris: Charpentier,
1841. (B.N.)

Translation "H"

Tom Jones. Trans. Francis Ledoux. 2 vols.
Paris: Gallimard, 1964. (B.N.)

Amelia

Translation "A"

Amélie, roman de Fielding, traduit de l'an-
glois par Mme Riccoboni... Paris: Les
Libraires Associés, 1743 [sic]. (B.N.)

Ibid., Paris: Brocas et Humblot, 1762. (B.N.)

Amélie, roman de Mr. Fielding, tr. de l'an-
glois par Mme Riccoboni... 3 vols. Paris,
et se vend à Liege: J.F. Bassompierre, J. Van
den Berghen, à Bruxelles, 1763. (Orf)

Amélie, roman de Fielding, traduit de l'anglois par Mme Riccoboni... Paris et Liège: Bassompierre, 1764. (B.N.)

Ibid., 1772. (B.N.)

Amélie, roman de M. Fielding, tr. de l'anglois par Mme Riccoboni... Paris, 1790. (Orf)

Amélie, roman de Fielding, traduit de l'anglois par Mme Riccoboni... 4 vols. Paris: A. Hiardm 1883. (B.N.)

Translation "B"

Amélie, histoire angloise, traduite fidèlement de l'anglois de M. Fielding. 2 vols. Londres et Paris: Charpentier, 1762. (B.N.)

Amélie Booth. Histoire angloise. Traduite fidèlement de l'anglois. 3 vols. Genève, 1782. (Orf)

Amélie, histoire angloise. 5 vols. Rheims: Cazin, 1784. (B.N.)

Translation "C"

Amélia. Trans. Pierre Daix et Anne Villelaur. Paris: Les Editeurs Français Réunis, 1955. (B.N.)

Jonathan Wild

Translation "A"

Histoire de Jonathan Wild le grand, traduite de l'anglois de M. Fielding. 2 vols. Londres et Paris: Duchesne, 1763. (B.N.)

Jonathan Wild le Grand. 2 vols. Reims: Cazin, 1784. (B.N.)

Jonathan Wild le Grand, histoire anglaise par Fielding, traduit par Christophe Picquet. Paris: A. Hiard, 1833. (B.N.)

Blake states that Jonathan Wild "had been included in the Geneva Bibliothèque des meilleurs romans anglois (1781) . . . and in Paris editions of 1797 and 1804."²

Translation "B"

La Vie de Jonathan Wild le Grand. Trans. Jules Castier. Paris: J.-M. Monnier, 1947. (B.N.)

A Journey from This World to the Next

Translation "A"

Julien l'Apostat, ou Voyage dans l'autre monde, traduit de Fielding, par le Sr Kauffman.
2 vols. Paris et Amsterdam: Le Jay, 1768.
(B.N.)

Julien l'Apostat, ou Voyage dans l'autre monde, par M... Reims: Cazin, 1764. (B.N.)

Ibid., 1788. (Orf)

Julien l'Apostat, ou voyage dans l'autre monde. Trad. de l'anglois de M. Fielding.
Genève: Nouffer de Rondon et Comp., 1762.
(B.N.)

Julien l'Apostat, ou Voyage dans l'autre monde, par Fielding. Paris: A. Hiard, 1833.
(B.N.)

The Journal of a Voyage to Lisbon

Translation "A"

Journal d'un voyage de Londres à Lisbonne, par Henri Fielding, Ecuyer: Auteur de l'histoire de Joseph Andrews, de Jonathan Wild, de Tom Jones, des Aventures de Roderic Random, d'Amélie, & de beaucoup d'autres livres. On y a joint un abrégé de la vie de l'Auteur, & le Catalogue raisonné de tous ses Ouvrages.
Lausanne: François Grasset et Comp., 1783.
(B.N.)

Dramatizations of Tom Jones

Dramatization "A"

Poinsinet, Antoine Alexandre. Tom Jones, comédie lyrique en trois actes, imités du Roman Anglais de M. Fielding. Paris: Duchesne, 1765.

(Now available on Microcard: Three Centures of French Drama.)

Roy states that "during the twenty years after its first publication Tom Jones [comédie] was republished at least twelve times in Paris, as well as in Amsterdam (in both French and

Dutch), Avignon, Besançon, Copenhagen, Dresden (in French), Liège, and twice in both Frankfurt and Mannheim in German translation."³

Dramatization "B"

Desforbes, Tom Jones à Londres, Comédie en cinq actes, en vers, tirée du Roman de Fielding, représentée pour la première fois par les Comédiens Italiens ordinaires du Roi, le Mardi 22 Octobre 1762. Paris: F.J. Beaudouin, 1762.

Desforbes, Tom Jones à Londres. In Répertoire du Théâtre français. Ed. M. Lepeintre. Paris: Veuve Dabo, 1822. XX, pp. 111-218.

Desforbes, Tom Jones à Londres. In Répertoire du Théâtre français. Ed. M. Lepeintre. 1822 rpt. Geneva: Slatkine Reprints, 1870. XIV, pp. 624-651.

Roy states that Tom Jones à Londres was reprinted in Paris and in Toulouse in 1783, and "again in Paris in 1765 and 1798."⁴

Dramatization "C"

Desforbes, Tom Jones et Fellamar. Paris, 1788;

Desforbes, Tom Jones et Fellamar. In Répertoire du Théâtre français. Ed. M. Lepeintre. Paris: Veuve Dabo, 1822. XXI, pp. 1-106.

Desforbes, Tom Jones et Fellamar. In Répertoire du Théâtre français. Ed. M. Lepeintre. 1822; rpt. Geneva: Slatkine Reprints, 1970. XV, pp. 7-33.

Roy states that Tom Jones et Fellamar was published again in Paris in 1786.⁵

Dramatization "D"

Anon., Tom Jones. No date. Manuscript held by Yale Univ. Library. (Roy)

Dramatization "E"

Laffichard, Thomas. Jones ou l'enfant trouvé. No date. Manuscript held by Bibliothèque Nationale. Fonds Français No. 9320. (Roy)

Dramatizations of Fielding's Life

- Dramatization "A" Le Portrait de Fielding, Comédie en un Acte, mêlée de Vaudevilles, Par les citoyens Ségur, jeune, Desfaucherets et Després. Paris: Salon Littéraire, n.d. (Orf)
- Dramatization "B" Mennechet, Edouard. Fielding, comédie en un acte et en vers. Paris: Ladvocat, 1823. (Orf)

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